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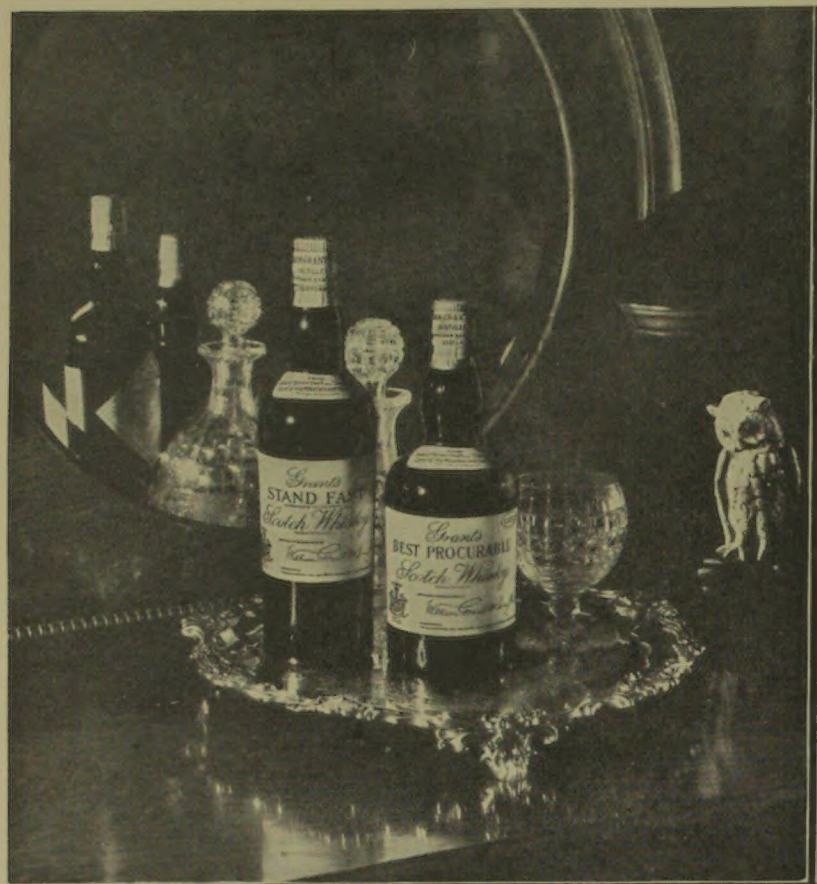
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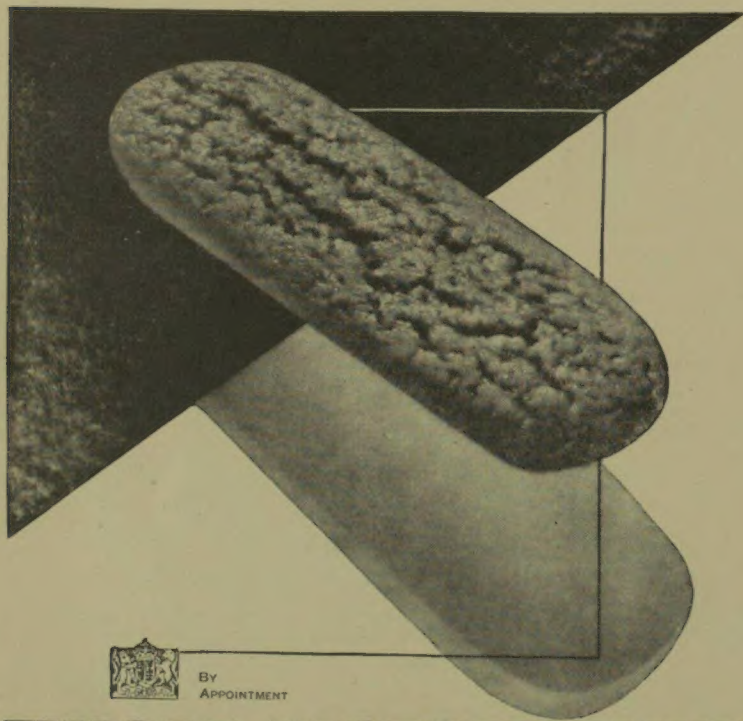
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The Holiday Handbook with tariffs of hotels, boarding houses and apartments, from LNER Offices and booksellers Price 6d Free Books "Eastern Counties," "North East England" or "Scotland" from LNER Stations, Offices and Agencies, or from Passenger Manager, LNER Liverpool St. Station, E.C.2; York; or Waverley Station, Edinburgh or Traffic Supt., LNER Aberdeen.

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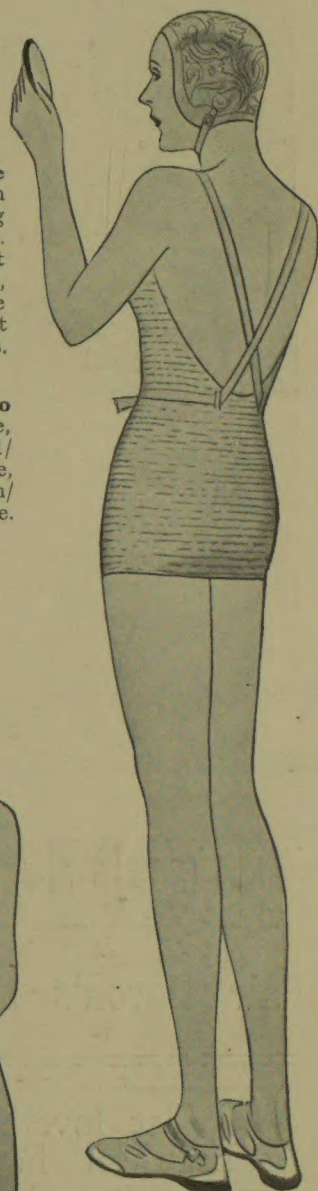


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Striped Woollen Polo Shirt, in navy/white, saxe/white, royal/white, flame/white, mustard/white, brown/yellow or green/white. 6/11

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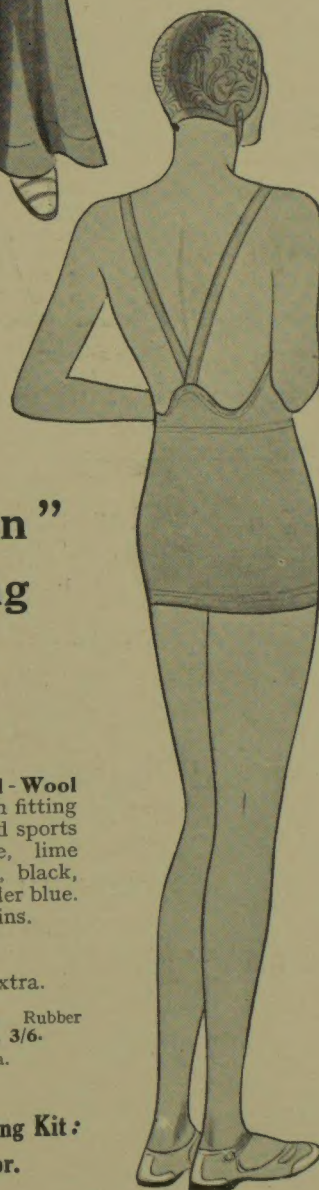
"Gooden" Bathing Suit 6/11

Elastic Knit All-Wool Bathing Suit, with fitting skirt attached, and sports back. In white, lime green, jade green, black, royal blue or powder blue. Sizes 38 and 40 ins. 6/11

Postage 4d. extra.

Rubber Helmet, 1/6. Rubber Sandal Bathing Shoes, 3/6. Postage extra.

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Purl and Plain Knit Wolsey Bathing Suit, with low sun back and adaptable shoulder straps to tie round waist. In coral, white, royal blue, duck egg blue, gold, African brown or gretna green. Sizes: 36, 38 and 40 ins. 10/11

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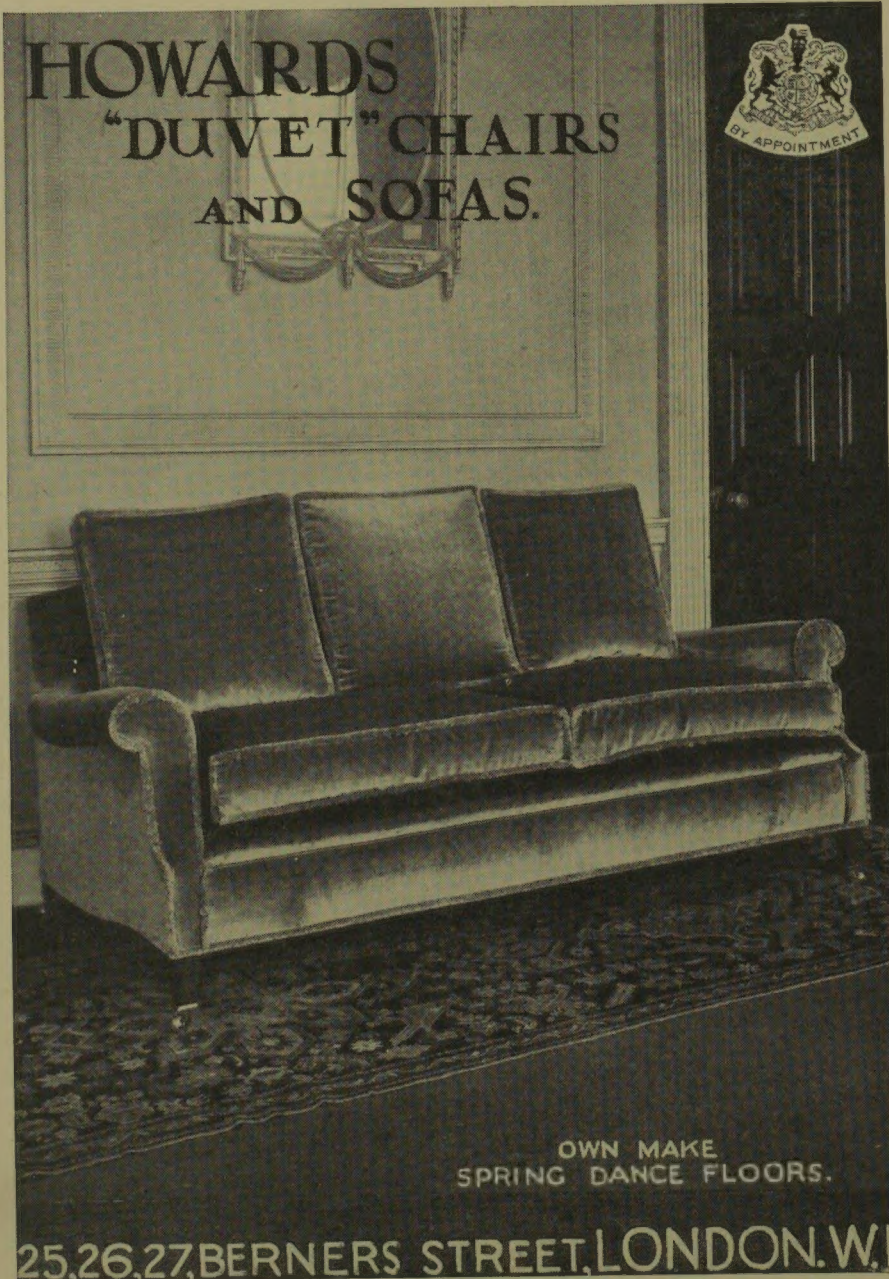
The accommodation is varied and rentals range from £275 p.a. for Unfurnished Flats; 6 guineas per week for Furnished Flats.

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A series of advertisements giving information of other properties owned by Associated London Properties Ltd. will be published on this page fortnightly.



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SPRING DANCE FLOORS.

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THE ILLUSTRATED LONDON NEWS

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SATURDAY, MAY 27, 1933.



THE KING—LOOKING PARTICULARLY WELL—VISITING THE CHELSEA FLOWER SHOW WITH THE QUEEN: THEIR MAJESTIES DURING THEIR PRIVATE INSPECTION OF THE EXHIBITS ON TUESDAY, MAY 23.

It will be recalled that his Majesty the King was not present at the May Courts, having an attack of rheumatism of the left shoulder which prevented the wearing of uniform. For all that, he did his daily work—as usual, and that the attack soon yielded to treatment has since been made very evident. On Sunday, May 14, he went to the Royal Academy with the Queen; and he attended the Command Performance at the London Palladium on the evening of May 22. Further, as our photograph bears eloquent witness, he looked particularly well when, accompanied by the Queen, he paid a private visit to that hardy annual, the Chelsea

Flower Show—or, to be precise, the Great Spring Show of the Royal Horticultural Society—on May 23, the day before the official opening. It need hardly be said that their Majesties much enjoyed their inspection of the exhibits, for the Queen, especially, has a very practical, very expert, knowledge of gardening and gardens: witness the grounds of Buckingham Palace and of Windsor Castle and the delightful gardens at Sandringham, in all of which her Majesty takes the liveliest interest; to say nothing of the recent royal drives to Dulwich Park to see the display of rhododendrons, and the royal liking for pictures of flowers.



By G. K. CHESTERTON.

IT is so natural to note that Hitlerism resembles Fascism, and was, indeed, borrowed from Fascism, that there may well be a special need of noting where it is very different from Fascism. It is very different—indeed, it is practically opposite—in one very vital particular; which is, perhaps, the point of the whole story. Fascist Italy may be right or wrong; Mussolini may be right or wrong; but Mussolini did not primarily impress Italians by telling them they had always been right. Mussolini, as a matter of fact, though undoubtedly a friend to Italy, was very much of a candid friend. Some of his criticisms were quite excessive, and rather resembled the ordinary anti-Latin reproaches of a very candid enemy. Indeed, Mussolini, who himself has his candid enemies, has been accused by some of them of needlessly depressing and darkening the sunny gaiety of the South; of playing the part of Cato the Censor and speaking to the people as if they were the luxurious legionaries weakened by the vices of Capua. In short, he is charged with being a sort of Puritan in a society which some prefer to regard as Pagan, but which was, anyhow, cheerfully and humanistically Catholic.

Of course, it would be easy to deny this charge; perhaps still more easy to retort to it. Certainly the Dictator has never dreamed of being such a kill-joy as some of the ordinary English Liberals or American Republicans who daily denounce him for tyranny. Mussolini would no more think of establishing Prohibition than of proclaiming compulsory cannibalism. The notion that games of chance, or gambling and betting even of the mildest sort, are wicked in themselves is one that he could not even understand, let alone take for granted, as do thousands who think themselves very progressive and emancipated. But it is true that Mussolini rather directed himself towards stiffening the Italians, rebuking their luxury and laxity, and generally telling them that they were out of training and in considerable need of improvement. And it is certainly not true that Mussolini confined himself to saying that Italians were heroes because they were Italians; that everyone born south of the Alps was a god out of the great Greek or Roman mythology; that every Italian sipping vermouth in a café was by nature a conqueror of the world; or that making macaroni or Venetian glass were the only things worth doing, because they were things that Italians had always done. In short, Mussolini took the great risk of rebuking and defying the very people he led, and telling them that he required a stricter standard than most of them were accustomed to recognise. Perhaps he really erred and demanded too strict a standard; but, anyhow, he erred on that side.

Now, what troubles an impartial student of Hitlerism, in spite of many sound social ideas which it shares with Fascism, is that it does appear to have originally burst into flame as a sort of enflamed flattery; flattery of the old and even stale racial arrogance of the Germans. It claims to have made a New Germany, and we will not dispute about the term. But it most emphatically did not begin by denouncing or deriding the Old Germany; it began

by prostrating itself in a frenzy of worship before the very oldest war-gods of the very oldest Germany. Its call was not to self-examination, but simply to self-admiration. In short, there was a sense in which Mussolini called the Italians to repentance. There was no sense whatever in which Hitler really called the Germans to anything except unrepentance. He was working the mines of stored and historic hatreds and barbaric triumphs; glorifying a sort of superiority or sense of tribal triumph that had always been there; not, as in Italy, introducing a new sort of unity or severity that had not been there. It is at least arguable that Italians had been too irresponsible,

Christian charity, and certainly blankly unacquainted with the very existence of Christian humility. But if you will show me a retired British General who travelled round England with a sort of torchlight procession, proclaiming the restoration of the worship of Odin and Thor, I shall be much surprised. If you tell me that Earl Haig or Lord Plumer went from town to town with a brass band, abolishing the worship of Christ and excitedly restoring the old gods to Asgard, I shall think it very odd. But that is precisely what was done by one of the great leading Generals who directed the whole German Army during the Great War: General Ludendorff, a man whose military fame and responsibility were like those of Hindenburg or Foch.

Now, this haughty and heathen spirit was always much nearer the surface in North Germany than in South Germany; and certainly much nearer than in South Europe. There are many forms of Paganism that flourish intermittently in South Europe; but these were exactly the softer and more hedonistic sins of Paganism, against which Mussolini has drastically warned his countrymen. But nobody can say that the sin of racial pride is one against which Hitler has specially warned his countrymen. The consequence is that Hitlerism has not really made so complete a clean sweep as Fascism was bound to make. Hitler has left Hindenburg and the Prussian military aristocrats in practical control of the Prussian military plans; and so far we have always found that the other Germans, whatever their theories or traditions, have ultimately carried out the Prussian military plans. There was nothing resembling this nucleus of northern militaristic tradition in the Italy of which Mussolini made a clean sweep. To make the cases fit, we must suppose that the old armed aristocracy of the Colonna or the Doria were still entrenched in Rome after centuries of successful feudal fighting, as in the Dark Ages; and that the new Rienzi found it impossible to break that armed nobility, and was content to accept and even applaud it. If he had been forced

to do anything of the kind, the Duce would never have really been the Dictator. It was because there was nothing in modern Italy, from constitutional monarchy to Communism, really strong enough to stand up against the new movement that he is the Dictator. But it is doubtful whether Hitler could break the Prussian military system if he tried; and it is very doubtful if it would be possible for him to try, after having risen to power entirely by flattering and inflaming the praise of Blood and Iron and the traditions of Bismarck and the Prussian Kings. In a word, nobody need necessarily have any quarrel with the New Germany, any more than with the New Italy. But the trouble is that the New Italy really is a new Italy, while the New Germany looks uncommonly like the Old Germany made to look new. It was always the peril of that culture that its very strength was in pride and the praise of itself; and, as it is admitted that Hitlerism began with a direct appeal to that pride, it may take a little time to convince us that it has ended in being the exact opposite of itself.



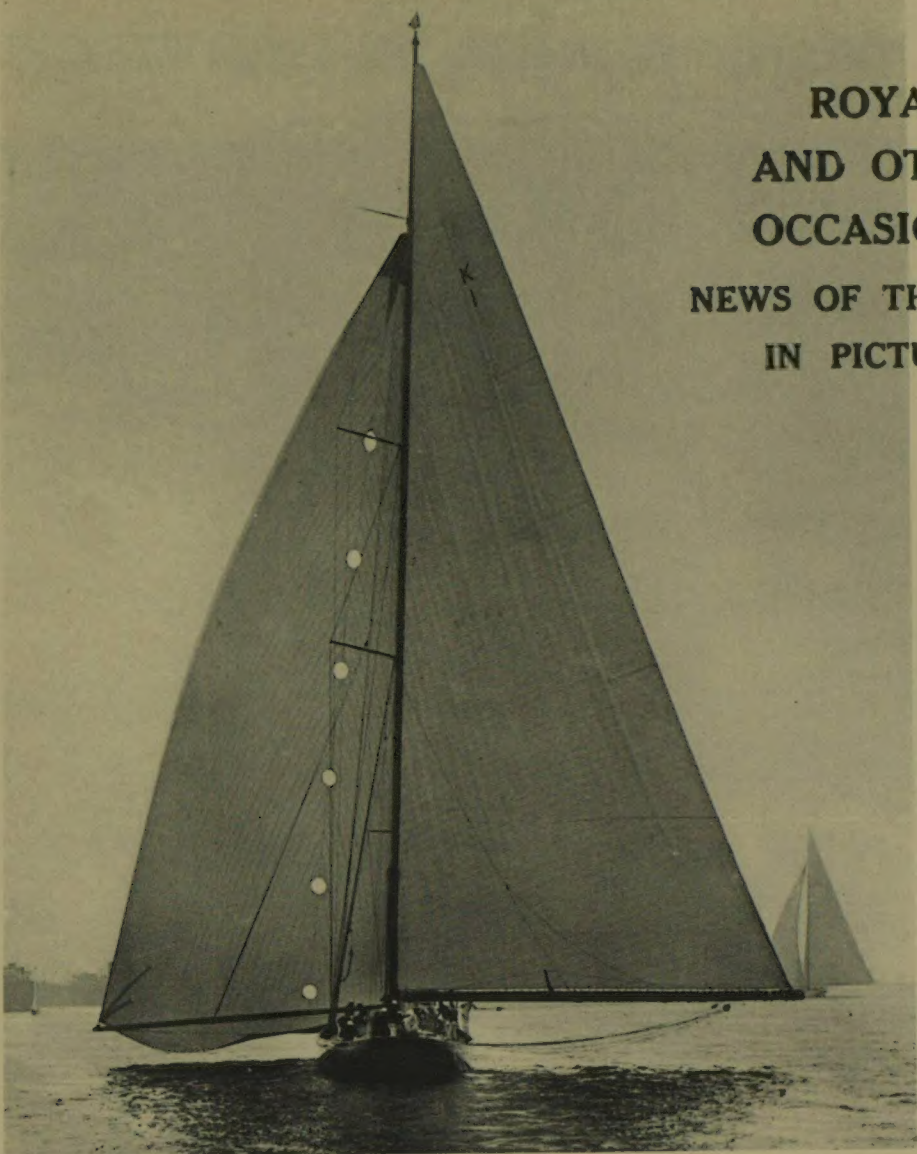
ART DEALERS AND GALLERIES, BEWARE! THE TEN OLD MASTERS THAT WERE RECENTLY STOLEN FROM THE BROOKLYN MUSEUM, NEW YORK, POSSIBLY WITH A VIEW TO SALE ABROAD.

These ten paintings by Old Masters, valued at 35,000 dollars (£7000 at par), were all stolen from the Brooklyn Museum on April 30, with the idea, it is believed, of selling them abroad. We publish these reproductions to assist their identification and recovery. The descriptions (from left to right, beginning at the top) are: Bernardino Luini, "Christ," panel, 13 by 11 in.; Fra Angelico, "Annunciation," panel, 7 by 15 1/4 in.; Rubens, "Christ's Ascension," canvas, 12 by 11 1/4 in.; Cranach, "Judith," panel, 19 1/2 by 13 1/2 in.; Fouquet, "Louis XI," panel, 14 1/2 by 10 1/2 in.; Van Dyck, "Señor Mlosa," panel, 24 by 18 1/2 in.; F. Clouet, "Louis de Nevers," panel, 9 1/2 by 6 3/4 in.; Romney, "Miss Mingay," canvas, 15 1/2 by 13 1/2 in.; Sir T. Lawrence, "Miss Barnard," canvas, 13 1/2 by 10 1/2 in.; R. van der Weyden, "Young Man," panel, 6 by 5 1/2 in. The pictures were not cut from their frames, but were apparently removed whole on their stretchers. Eight of them were from the well-known collection of the late Colonel Michael Friedsam.

and that Mussolini made them more responsible. It is not arguable that Germans had always been too modest, and that Hitler had restored them to a reasonable self-confidence. It is certain that Germans had always been too arrogant, and that Hitler has made them more arrogant.

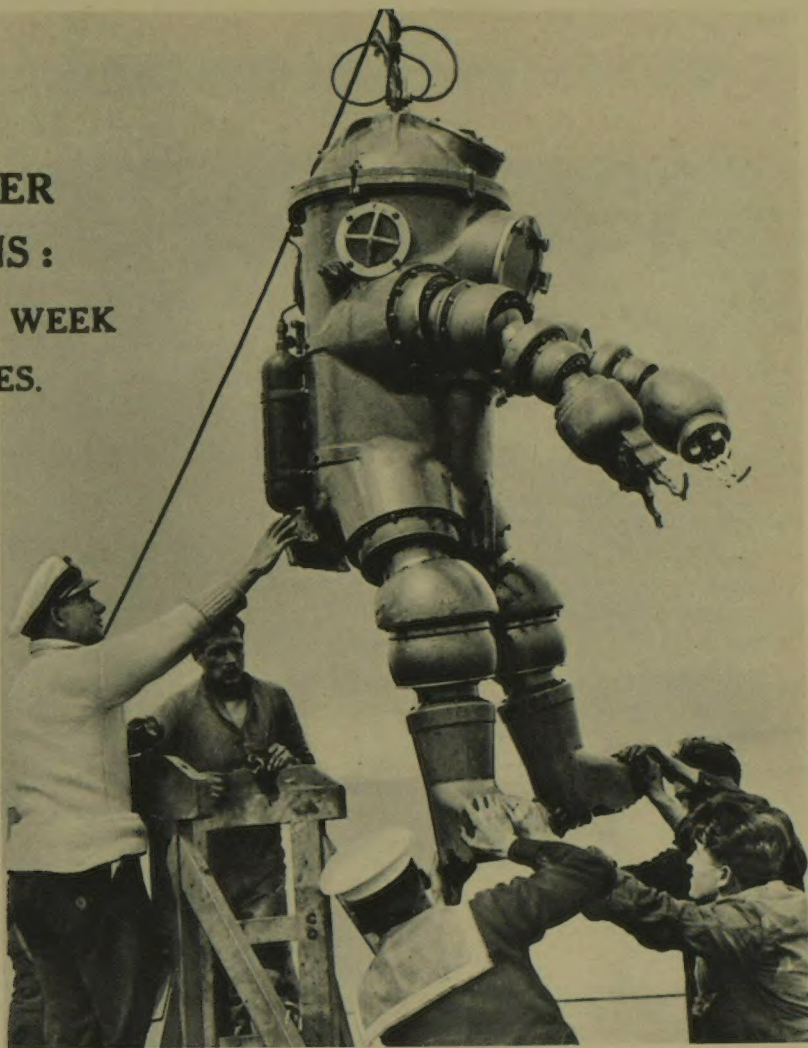
For this peculiar sort of pride is the problem of Germany, especially North Germany, and primarily, of course, Prussia. I am not pharisaical about it; certainly I am not what the late Mr. Galsworthy called an Island Pharisee. I have always been opposed to Imperialism, and rather specially to British Imperialism. I know that we also have been poisoned by that pride, in a more subtle and perhaps a more dangerous form, but never in quite so extreme or extravagant a form. For instance, there is doubtless many an old Tory Colonel, or rigid reactionary General, cursing and swearing in Bath or Brighton, whose view of the damned natives and the dirty niggers and the infernal Irishmen or Indians is, in fact, a mere heathen hate and scorn, quite untinted by

ROYAL
AND OTHER
OCCASIONS:
NEWS OF THE WEEK
IN PICTURES.



THE "BRITANNIA" READY FOR THE NEW SEASON'S RACING: THE KING'S YACHT;
WITH "TOM RATSEY'S PEEP-HOLES" IN HER SPINNAKER.

That wonderful racing cutter, the "Britannia," is now entering on her fortieth season. She was built in 1893 at a cost of £8000, and since then has won no fewer than 326 prizes. As can be seen from our photograph, her huge spinnaker has a series of holes cut down the centre of it. These, known as "Tom Ratsey's peep-holes," were invented for the purpose of allowing the spent wind to pass through the sail, thus giving a better flow to the spinnaker.



A NEW ALL-METAL DIVING-SUIT RECENTLY TESTED BY THE ADMIRALTY:
A DEVICE IN WHICH A MAN MAY GO DOWN TO 1200 FEET IN THE SEA.

The strange diving-suit illustrated here is the invention of Mr. J. S. Peress, the diving expert of a Glasgow salvage firm. It is a massive contrivance weighing no less than 800 lb. (nearly eight times as much as an ordinary diver's outfit). It possesses remarkable buoyancy when submerged; and the diver encased in it is able to move about with comparative ease—at a far greater depth than has hitherto been possible—it is claimed, down to 1200 feet.



PRINCE GEORGE AT WORTHING: H.R.H. ON THE BALCONY AFTER DECLARING
THE NEW TOWN HALL OPEN.

The new Town Hall at Worthing was formally opened on May 22 by Prince George, who made the greater part of the journey to Worthing by aeroplane. The Hall was built to designs by Mr. C. Cowles-Voysey, F.R.I.B.A., at a cost of about £120,000. Prince George arrived shortly after noon and was received by the Mayor (M. T. Ernest Hawkins) and Mayoress, and by Lord Winterton (M.P. for the division).

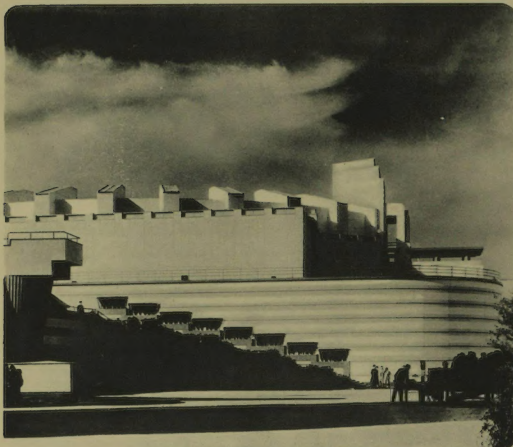


THE KING AND QUEEN AT THE PALLADIUM COMMAND PERFORMANCE: THEIR MAJESTIES
IN THE ROYAL BOX WITH THE DUKE AND DUCHESS OF YORK.

The King and Queen attended the special variety performance given at their command in aid of the Variety Artists' Benevolent Fund at the London Palladium on May 22. The audience rose as their Majesties entered, and, after singing the National Anthem, broke into prolonged applause. Their Majesties were accompanied by the Duke and Duchess of York. They enjoyed a "crazy" programme of the kind which has proved so remarkably successful at the Palladium.

FUTURIST ARCHITECTURE OF CHICAGO'S "STAR-HITCHED"

WORLD'S FAIR: A SUSPENSION ROOF, AND OTHER NOVELTIES.



PART OF THE CHIEF BUILDINGS OF THE CHICAGO WORLD'S FAIR, WHICH PRESIDENT ROOSEVELT HAS ARRANGED TO OPEN TO-DAY (MAY 27): THE ROSTROM FOR SPEAKERS (IN LEFT FOREGROUND) AND THE NORTH WING OF THE GREAT HALL OF SCIENCE (BACKGROUND).

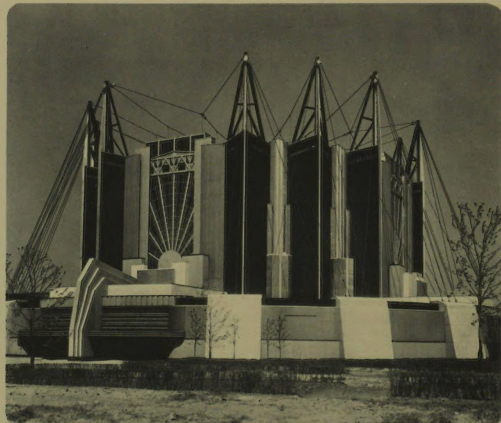


THE COURTYARD OF THE HALL OF SCIENCE, THE CENTRE OF THE EXHIBITION: THE CARILLON TOWER, WITH "PINS" FOR ILLUMINATION (SEE LOWER RIGHT PHOTOGRAPH) AND PATTERNED CUT-OUTS FOR LIGHTING WALL-SURFACES.



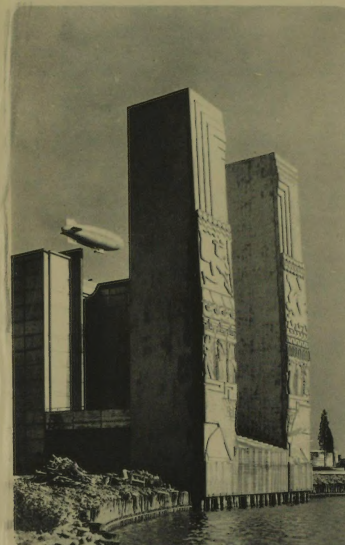
ANOTHER VIEW OF THE 164-FOOT CARILLON TOWER OF THE HALL OF SCIENCE, IN COURSE OF CONSTRUCTION: PART OF THE GREAT CENTRAL BLOCK OF EXHIBITION BUILDINGS AT THE CHICAGO WORLD'S FAIR.

It was stated recently that the "Century of Progress" Exhibition at Chicago, known as the World's Fair, would be opened officially by President Roosevelt on May 27. According to previous reports, another opening ceremony, of a more



THE FIRST LARGE-SCALE APPLICATION TO ARCHITECTURE OF THE SUSPENSION BRIDGE PRINCIPLE: THE STRANGELY DESIGNED TRAVEL AND TRANSPORT BUILDING, WITH A ROOF OF METAL PLATES SUSPENDED BY STEEL CABLES HUNG FROM STEEL TOWERS AND ANCHORED BY CONCRETE SLABS.

unusual character, had been planned for June 1—nothing less than the switching on of the exhibition lights, the starting of the machinery, and the opening of the science exhibits, by means of light from the star Arcturus, 240,000,000,000 miles away. The light left the star in 1893, and, after having travelled for forty years at a speed of 186,000 miles a second, is to be focused on a photo-electric cell by means of the great 40-inch telescope at the Yerkes Observatory at William's Bay, Wisconsin, 100 miles from Chicago. This telescope was illustrated in our issue of May 13. The impact of the light will have an effect on the cell which, when amplified, will convey an impulse to Chicago over wires. It is the first time that an exhibition has been, so to speak, "hitched to a star." The primary purpose of the World's Fair is to demonstrate the great achievements of science during the past century. As our photographs show, a striking feature



SYMBOLIC SCULPTURE AT THE EXHIBITION TO BE "OPENED" AGAIN ON JUNE 1 BY MEANS OF LIGHT FROM THE STAR ARCTURUS: TWIN PYLONS GUARDING THE WATER GATE TO THE ELECTRICAL BUILDING.

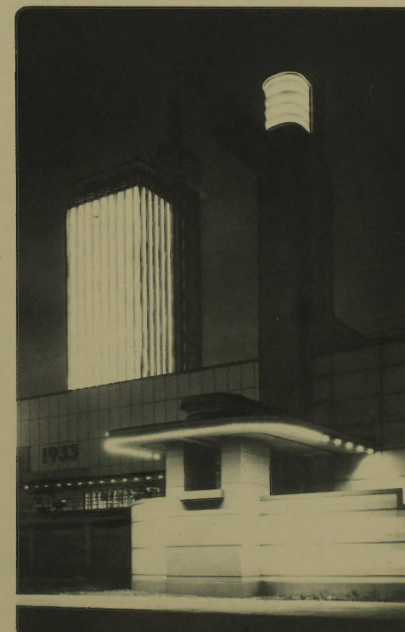


THE EXTRAORDINARY "STEAM-SHIP HALL" AT THE CHICAGO WORLD'S FAIR, THE INTERIOR OF WHICH CONTAINS PART OF A MODERN OCEAN GIANT SHOWN IN ACTUAL-SIZE RECONSTRUCTION: ANOTHER CREIGNOUS EXAMPLE OF FUTURIST ARCHITECTURE AT THE EXHIBITION.

is the daring modernity of architecture in the exhibition buildings. Most of them embody new principles of design, construction, and illumination. The Hall of Science, the central block, is a vast and impressive structure set on the edge of a lagoon opening on Lake Michigan. It has a spacious interior courtyard, with picturesque terraces, ramps, pylons, and a lofty tower from which the notes of a carillon sound the hours. The Travel and Transport Building, windowless and nearly an eighth of a mile long, represents some bold innovations. The "dome," 200 ft. high, adjoining the main building, contains the first important application to architecture of the principle of the suspension bridge, the roof being hung from "sky-hooks" instead of being supported from the ground. The "dome" has a clear interior diameter of 206 ft. Another striking novelty in the exhibition buildings is the lavish use of colour, besides the elaborate methods of illumination



COLOR CONTRASTS AND A STRIKING NEW DESIGN ON MODERN ARCHITECTURAL LINES, WITH EFFECTIVE USE OF ALUMINIUM FOR ORNAMENT: THE ADMINISTRATION BUILDING OF THE CHICAGO WORLD'S FAIR, WHITE IN THE CENTRE, WITH WINGS OF DARK BLUE.



THE GREAT CARILLON TOWER (LEFT BACKGROUND) OF THE HALL OF SCIENCE AS IT APPEARS WHEN ILLUMINATED (IN COLOURS) AT NIGHT: A PHOTOGRAPH FOR COMPARISON WITH THE DAYLIGHT VIEWS GIVEN ABOVE.

at night, when colour is also largely employed to obtain beautiful effects. The Administration Building is also highly futuristic in design and construction, and aluminium has been effectively used in its ornamentation.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE ROYAL SCOTS TERCENTENARY: MEN OF OUR OLDEST REGIMENT, IN ITS UNIFORM OF VARIOUS DATES, GOING TO A REHEARSAL OF THE ROYAL TOURNAMENT DISPLAY.

In a double-page drawing in this issue we illustrate a scene from the historical display given by the 1st Battalion, the Royal Scots (the Royal Regiment) in this year's Royal Tournament, at Olympia. The finale of the display shows the varying styles of dress worn by the Regiment during the 300 years of its history, and will recall to our readers the beautiful painted statuettes, "Scottish Soldiers of the Past," reproduced in our issues of April 1 and 15.



THE GREAT DOORWAY OF THE BRITISH EMPIRE BUILDING IN NEW YORK, WITH STATUETTES SYMBOLISING EMPIRE INDUSTRIES.

In our issue of February 18 last, we illustrated fully the magnificent British Empire Building, on Fifth Avenue, New York, forming part of Rockefeller Centre, an immense group of new structures in the heart of the city. Our photographs showed the British Empire Building at various stages of its development, and in one of them sculptors were seen at work on the nine symbolic figures for the main entrance. These are now in position (as shown above), and the coat of arms has also been placed over the door.



THE NEW "BONUS MARCH" ON WASHINGTON: A CAMP EQUIPPED FOR THE MARCHERS BY MILITARY AUTHORITIES AT FORT HUNT, VIRGINIA.

A new "bonus march" on Washington began on May 10, when about 1000 men of what is called the Veterans' Expeditionary Force left New York, and 200 left Baltimore. At the same time other groups of "bonus marchers," veterans of the "bonus expeditionary force" which was driven out of Washington by President Hoover in 1932, were heading for the capital.



ANTI-GAS TRAINING IN PARIS: PERSONS ATTENDING THE PUBLIC COURSE AT A LOCAL MAIRIE, WEARING THEIR GAS-MASKS.

Paris is taking its anti-gas training very seriously. The Prefect of Paris recently announced that instruction of the civilian population in methods of defence against gas attack from the air would begin on May 29. A group of officers of the Reserve who have just completed a course of anti-gas training have been placed at the disposal of the police by the military authorities. They will



THE PRINCE OF WALES (IN CENTRE), AS PRIOR OF THE ORDER OF ST. JOHN (PRIORY FOR WALES), HOLDS AN INVESTITURE: A GROUP TAKEN AT CARDIFF.

The Prince of Wales, on May 16 flew from London to Cardiff, where, as Prior of the Order of St. John of Jerusalem (Priory for Wales), he unveiled a tablet in St. John's Church to the late Sir Herbert Lewis, first Secretary of the Priory, and held an investiture at the City Hall. The Bishop of Llandaff joined in the service at the church. At the City Hall the Prince, in his speech, emphasised the vital importance of ambulance and first-aid work.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A BOOKBINDING BY GEOFFROY TORY.

The art of tooling, or decorating bindings with gold leaf impressed by heated metal patterns or tools, arose in Italy—either at Venice, in the course of trade with the Levant, or at Naples. The binding stamps, however, of the Frenchman Geoffroy Tory (c. 1485-c. 1554) are free from Eastern influence. The stamp impressed on this brown calf binding is the smallest of the two or three panel stamps Tory designed. By Courtesy of the Victoria and Albert Museum. Crown Copyright Reserved.



ANTI-GAS TRAINING IN PARIS: THE AUDIENCE AT A PUBLIC LECTURE DONNING THEIR MASKS—INCLUDING A NUMBER OF WOMEN.

instruct prospective teachers, chosen from schools, factories, and business houses, who will in turn instruct their fellow-workers. This is, of course, merely a part of the defence organisation begun several years ago. Our photographs illustrate the course of anti-gas training organised by a local Parisian section of the "Ligue de Défense Aérienne."

A FALSE ROULERS BUILT IN AN ENGLISH FIELD—FOR "I WAS A SPY."



THE MARKET-PLACE OF WAR-TIME ROULERS REPRODUCED AT WELWYN FOR A BRITISH FILM—SEEMINGLY AS SOLID AS THE ORIGINAL: A REMARKABLE SETTING AS THE AUDIENCE WILL SEE IT; WITH THE GERMANS MARCHING THROUGH THE TOWN.



THE FALSE ROULERS SET UP FOR THE FILM—AS THE AUDIENCE WILL NOT SEE IT; SHOWING (ON THE RIGHT) HOW BUILDINGS THAT SEEM TO BE SOLID ARE REALLY ONLY "SHELLS," SUGGESTING ENEMY "CAMOUFLAGE" STRUCTURES OF THE WAR PERIOD.

For the filming of the story "I Was a Spy," the action of which takes place in Belgium in 1915, Gaumont-British have built at Welwyn, Herts, the remarkable reproduction of the market-place of Roulers which is here illustrated. It will be noted that the greatest possible care has been taken to represent the town as it was when the Germans entered it; and attention may be called to such accessories as the paving, the Hôtel de Ville marked

"Kommandatur," the steam-tram (made at Shepherd's Bush!), the motor-ambulances, the peasant-carts with refugees and their furniture in them, and the ancient motor-cars. The "set" took 300 men eighteen days to construct. The cast of the picture is a very strong one; with, amongst others, Conrad Veidt, Donald Calthrop, Herbert Marshall, Edmund Gwenn, Madeleine Carroll, and Sir Gerald du Maurier. The producer is Victor Saville.

BEAUTY AS HAILED BY THE PEOPLES: "MISSES" CHOSEN BY COUNTRIES AS REPRESENTING PERFECTION.



"MISS YUGOSLAVIA."



"MISS GERMANY."



"MISS FRANCE."



"MISS SPAIN."



"MISS BELGIUM."



"MISS RUSSIA."



"MISS SCOTLAND."



"MISS ENGLAND."



"MISS ITALY."



"MISS NORWAY."



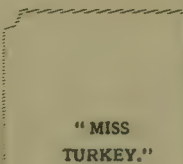
"MISS HUNGARY."



"MISS RUMANIA."



"MISS DENMARK."



"MISS TURKEY."



Beauty is so much in the eye of the individual beholder that there can never be a Beauty acceptable to all peoples. Yet, of recent years, there has been elected a "Miss Universe" to queen it over "Miss Europe," the "Misses" of other continents, and the "Misses" of various countries. Now, once again, a World Beauty Competition is in being; and we publish this set of photographs

as examples of national types of beauty. The customary procedure in the competition is indicated by the case of Miss Angela Ward, recently elected "Miss England." It is arranged that, in company with other European "Misses," she shall compete for the title of "Miss Europe" in Spain to-day, May 27. If she is chosen to be "Miss Europe," she will compete at Los Angeles for the title "Miss Universe."



THE BEAUTY OF THE GARDEN AS IT IS IN FRANCE: THE "BASTIDE SAINT-FRANÇOIS"; WITH ITS TERRACE OF CLIPPED BOX-TREES AND ITS GREEN LAWN. For some weeks now the London parks have been ablaze with flowers, and the annual Chelsea Flower Show, the chief horticultural event of the season, opened last Wednesday, May 24. In view of this, we publish, on this and the following page, some delightful photographs in colours of country houses

near Grasse, where the soft blue skies and the beauty of the surrounding landscape make a perfect setting for gardens so artistically laid out. This photograph shows the "Bastide Saint-François," a lovely red-tiled house, where its American owner, Mr. Schley, keeps a fine collection of old furniture.



WITH A FORMAL GARDEN IN WHICH ITALY MINGLES WITH PROvence: "LA SABRANETTE," A MAGNIFICENT MANSION NEAR GRASSE.

Cypress-trees and marble are combined with astonishing effect at "La Sabranette," the property of M. Charabot, each statue and each tree taking its part to build up a wonderfully designed whole. It is a place where architecture and verdure join together inseparably in the general effect; yet

the extreme formality of the design has in it no hint of oppressiveness. Five terraces in turn are built on the hillside below the house; and the plants that adorn them—such as arbutus, fuchsias, and oleanders—add their colours to the dark-green pyramids of the cypress-trees.



THE FLOWER-BED SETTING OF THE WATER-GARDEN AT THE "BASTIDE SAINT-FRANÇOIS": A MASTERPIECE OF LANDSCAPE GARDENING.

The water-pond reflecting the blue Provençal sky is the centre round which this section of Mr. Schley's garden has been built up. Its colour is enhanced by the plots of brilliant green turf on either side and by the cool white stone of the balustrade beyond. In the left foreground is a formal garden ablaze

with purple flowers, and on the extreme right is visible part of the lawn which stretches down from the house. The house itself is shown in the top photograph on the previous page; so that it is clear how the view from the windows embraces the water-garden and the green-clad hills beyond.



THE TULIPS IN A GARDEN THAT IS TYPICAL OF THE COUNTRY, AND ESSENTIALLY PROVENÇAL: ONE OF THE TERRACES AT FONTVIEILLE.

The charm and simplicity of the garden at Fontvieille contrast notably with the grandeur of "La Sabranette" and the elaboration of "Saint-François." Here is a garden of the country, full of simple, country trees and flowers—no palm-trees, but olives, limes, and a weeping willow; no orchids, but yellow

stocks, roses, forget-me-nots, and tulips. Yet the garden is due to the same architect as devised "Saint-François"—M. Jacques Couëlle, who displays thereby his genius in creating two things so beautiful yet so unlike, and in adapting his work to the character of the house and the taste of the owner.

CLASSED WITH FIRE-BRIGADES— BY HERR HITLER: GERMAN "WEHRSPORT."



THE WEHRSPORT MOVEMENT IN GERMANY, WHICH IS REGARDED BY THE CHANCELLOR AS NO MORE MILITARY THAN A FIRE-BRIGADE OR A ROWING CLUB: YOUTHS, IN THEIR FULL EQUIPMENT, AT "CROSS-COUNTRY" EXERCISES.



LEARNING TO ADVANCE AS INCONSPICUOUSLY AS POSSIBLE: YOUTHS UNDERGOING THE VOLUNTARY WEHRSPORT TRAINING BEING TAUGHT HOW TO CREEP ALONG THE GROUND TO A FAR-DISTANT OBJECT.



RECEIVING INSTRUCTION IN THE ART OF ADVANCING INCONSPICUOUSLY: A WEHRSPORT CLASS IN THE FIELD.



"ALL'S WELL IN THE RANKS. WE SING OUR MARCHING SONG": WEHRSPORT VOLUNTEERS, HEADED BY AN INSTRUCTOR, ON A ROUTE-MARCH.



THE MILITARISED SPORT THAT IS SO POPULAR WITH YOUNG GERMANS, BUT IS NOT OFFICIALLY CLASSED AS MILITARISTIC: A WEHRSPORT VOLUNTEER PRACTISING A STEALTHY ADVANCE.



"MILITARY SPORTS MUST BE THE COMMON PROPERTY OF THE ENTIRE YOUTH OF GERMANY," SO LONG AS COMPULSORY SERVICE IS LACKING: A WEHRSPORT VOLUNTEER TAKING COVER.

In his famous declaration of policy in the Reichstag the other day, Herr Adolf Hitler, the Chancellor and Nazi leader, claiming that his country had disarmed and arguing that German disarmament should be the signal for general disarmament, went on to say that the Nazi Storm Troops were without military training, were equipped solely for party needs, had as their purpose only the removal of Communist danger, and were organised only for reasons of propaganda. Likewise, he argued, the Steel Helmets were in being only to foster the tradition of comradeship among those who had been in the trenches, and to protect Germany

against Communism, "a danger which other nations cannot estimate." He continued: "If the statesmen at Geneva claim that these are military units, they might just as well include fire-brigades, gymnastic clubs, rowing clubs, and other sport organisations." Among "other sport organisations" must, we presume, be reckoned the Wehrsport movement here illustrated, in which connection it may be recalled that German sport as a whole shows every sign of being "militarised": it has been asserted authoritatively that, so long as compulsory service is lacking, "military sports must be the common property of the entire youth of Germany."

FARTHEST EAST.

BEING AN APPRECIATION OF
"SPORT AND EXPLORATION IN THE FAR EAST."*

(PUBLISHED BY METHUEN.)

MOST of us have to take out our atlases to discover "what and where" (as we used to say at school) are the Kurile Islands. It will be best to let Mr. Bergman describe them. "The Kurile Islands, which separate the Sea of Okotsk from the Pacific Ocean, extend between 43° 26' and 50° 55' northern latitude, and have an aggregate extent of about 6023 square miles." In other words,



SEA-OTTERS FROM THE KURILE ISLANDS—ANIMALS WHOSE FUR IS THE MOST EXPENSIVE IN THE WORLD: THE TWO BEST SKINS OF THE CATCH IN 1929.

The most remarkable animal of the Kuriles, the line of islands that stretch south from Kamchatka to Japan, is the sea-otter, whose skin is so handsome that it may fetch up to £500 or more. Larger than the common otter, and with certain differences in structure, the sea-otter reaches a length of 4½ ft.

they form a kind of barrier reef between Kamchatka and Yesso, or Hokkaido, the northernmost island of Japan. "They were discovered in 1634 by the Dutchman de Vries, but they must have been already long known to the Japanese. The central and more northern sections of the islands came gradually under the sway of Russia, while the southern islands were administered by Japan. Various disputes between these two countries took place until 1875, when Russia handed over the northern islands to Japan, and in return acquired the southern half of Sachalin, which, as will be recalled, Japan retook after the Russo-Japanese War."

The handful of Russian-speaking fishermen who inhabited the northern islands were the *corpus vile* of these international disputes. Numbering only ninety-seven, they were transported in a body to Shikotan, and were assembled in a village, where the Japanese Government attempted to turn them into agriculturists. Their fishing and hunting instincts, however, were too strong, and they pined away in their new and uneventful occupation; the few survivors have now been absorbed in the sparse Japanese population. A more striking ethnological feature of these latitudes is the presence of that mysterious race, the Ainu, who are to be found chiefly in the north of Hokkaido. Their men are famous in the picture-books of childhood for the luxuriance of their beards, and their women are probably the only ones in the world to adorn themselves with a tattooed moustache—with effects not altogether unbecoming, to judge by photographs in this book. Mr. Bergman visited their villages and had many opportunities of observing their way of life. He even had the privilege of attending a great Feast of the Bear, which animal is a kind of god (doubtless totemistic) of this strange people. We are taken back to extremely ancient religious institutions when we read that "the bear is hauled up by a rope out of the cage, and is irritated by being shot at with blunt arrows. It is then strangled and skinned, and the flesh is eaten up. The sacrifice is followed by terrible merry-making, in the course of which great quantities of saké are consumed." (Saké, it is hardly necessary to mention, is a fermentation of rice, highly popular throughout Japan.)

The main purpose, however, of the expedition which Mr. Bergman led was not ethnological. His mission was to investigate the fauna of this outpost of Orient, and to bring back specimens for the Natural History section of the Stockholm National Museum. There was no lack of material. Marine life is of the sub-Arctic kind, and the larger creatures of cold waters frequent the islands in great numbers. Sea-lions abound, but the most sought-after denizen is the sea-otter. The high commercial value of its thick, soft, silky skin at one time threatened it with extermination, until the Japanese Government took measures to protect it. At the present time not more than fourteen or fifteen of these rare sea-beasts are caught (by a skilful employment of nets) each year. The greatest quarry of all is the sperm whale. Mr. Bergman was fortunate in being able to make several expeditions with Scandinavian whalers of the Okotsk sea—men whose "bag," throughout an arduous career, amounted to as much as two thousand whales each—and he describes in simple, engaging fashion their life and daily adventures. The exciting business of chasing your whale and pinking it with the modern harpoon-gun at very close range makes more agreeable reading than the process of cutting it up.

Nature exhibits her usual and apparently reckless excess. For example, in the rivers on the island of Yeterofu, "the salmon were so numerous that for nearly a mile you could take them out in your hands. When, towards the end of September, I waded up a river for the first time, I found it difficult to believe my senses with all the thousands upon thousands of salmon raising their bodies above the surface, all making up-stream." And all to what purpose? "When they have reached their goal and have ensured the continuation of their race, they have no strength left, and you see them presently lying dead in thousands either on the river banks or in the water." Meanwhile, however, the fishing industry has had a heyday, and there are great rejoicings, in which Mr. Bergman took part. The menu required a certain fortitude. "It included

bamboo shoots and seaweed, Japanese sauce and slices of raw meat and fish, together with a jelly-like soup, and a soup of a more ordinary kind with pieces of meat and vegetables in it, and a bunch of grapes. In addition we each had a big paper box containing marmalade. This was for us to take away with us when we went home."

On land, the most interesting species are the blue foxes, especially on the island of Ushishir; they are so tame that they allow themselves to be photographed without fear and even with a certain amount of gratified interest. Not so the bears, which are numerous everywhere, and are not to be trifled with. Mr. Bergman improved on the process of bearding the lion in his den, and usurped a bear's den for a night's lodging. It seems to have been a cosy and a tidy retreat, and gave every satisfaction to its uninvited guest. Mr. Bergman, indeed, seems to show the true spirit of the naturalist in carrying the war into the enemy's camp; thus, his first instinct on seeing a snake is to take it home as a specimen—a desire which he realised on one occasion by the simple method of grasping the reptile by the neck, removing a boot, and stuffing the prize into a sock! With the same degree of enterprise, he determined to survey the bottom of the sea for himself, and spent some hours on



A RACE WHOSE MENFOLK ARE SOME OF THE HAIRIEST IN THE WORLD: AINU TYPES, SOME WITH FINE PATRIARCHAL BEARDS, IN A HOKKAIDO VILLAGE.

The Ainu, who used to live in all the Japanese islands, are now confined mainly to Hokkaido, the northernmost island of Japan proper. They are, from the ethnological point of view, a very interesting people, since their physical traits are Nordic or Caucasian rather than Mongol, although they have lived from time immemorial surrounded by Mongolian stocks.

the ocean-floor, at a depth of 42 feet, arrayed in the outfit of a Japanese mussel-diver. This is a hazardous experiment for the uninitiated, but Mr. Bergman considered himself rewarded by what he saw, even at the cost of intolerable pains in the ears and some bloodshed—nasal only, however.

The islands, for the most part, are barren and rugged, and the rigours of the winter climate are rendered more severe by the extremely flimsy nature of the Japanese dwellings. Fogs are frequent, and navigation is largely guesswork—as Mr. Bergman realised one night when excited voices brought him on deck and he found that, "enveloped in the dense fog, the vessel was on a rock. The breakers were tremendous and the white foam from immense waves swept over some rocks close by. A steep cliff rose just above. We were off the most southern point of Urup. Land was at a distance, but the breakers broke against its cliffs with a sound as of thunder." The ship's double bottom saved her from disaster, and she was able to proceed on her way crippled, but undaunted. Compared with this, an earthquake at Tomari, which caused tall chimney-stacks to sway drunkenly, was a minor incident. Volcanoes behaved more considerably, and the view of mighty Attosan must have been well worth Mr. Bergman's adventurous journey across Yeterofu on skis.

All, however, was not hardship. It takes more than the bullyings of Nature to depress the spirits of the Japanese, and the naturalist met with much cordial hospitality. We have already mentioned Dai-Ryo-Iwai, or the Feast of Rich Fishing (*i.e.*, of thanksgiving for the salmon-catch), and New Year's Day (which is Japan's greatest festival) at Shana seems to have been no less convivial. There were merry evenings among the whalers, and, by way of contrast to the primitive ceremonies of the Ainu, Mr. Bergman attended an Imperial Garden Party in Tokio. The entertainment itself was simple, but the royal horticulture, and especially the royal chrysanthemums, are not the least among the wonders of Orient.

The homeward journey through Siberia was upon less unfamiliar ground, but, like all the experiences recorded in this book, it is simply but entertainingly described.

C. K. A.



AN ASTONISHING FASHION AMONG THE AINUS: A YOUNG GIRL WITH THE TATTOOED MOUSTACHE WHICH IS A GREAT MARK OF BEAUTY.

A strange custom of the Ainu is for the women to tattoo moustaches on their faces. This embellishment, perhaps because Ainu men are so unusually hirsute, is much admired. The girl shown here has an exceptionally impressive "moustache."

Reproductions by Courtesy of Methuen and Co., publishers of "Sport and Exploration in the Far East."

* "Sport and Exploration in the Far East: A Naturalist's Experiences in and around the Kurile Islands." By Sten Bergman, D.Sc., Linnean Gold Medallist of the Royal Swedish Academy of Science, Retzius Medallist of the Swedish Geographical Society, etc. Translated by Frederic Whyte. With thirty-two illustrations and an Endpaper Map. (Methuen and Co.; 10s. 6d. net.)

GERMANY AND DISARMAMENT:
HERR HITLER SPEAKS;
GENEVA RENEWS ACTIVITY;
A GERMAN PAPER IS ALARMIST.



THE DECLARATION OF POLICY THAT WAS AWAITED BY THE WORLD: HERR HITLER (X) SPEAKING AT THE HISTORIC MEETING OF THE REICHSTAG IN THE KROLL OPERA HOUSE, BERLIN, WHEN HE SAID THAT ANY NEW EUROPEAN WAR WOULD BE MADNESS, AND URGED THAT GERMAN DISARMAMENT SHOULD BE THE SIGNAL FOR GENERAL DISARMAMENT.



THE REOPENING OF THE DISARMAMENT CONFERENCE AT GENEVA, WHICH STOOD POSTPONED UNTIL HERR HITLER HAD MADE HIS DECLARATION IN THE REICHSTAG: MR. ARTHUR HENDERSON, THE PRESIDENT, SPEAKING.

In the course of his speech at the meeting of the Reichstag in the Kroll Opera House on May 17, Herr Hitler proved that he can be statesman as well as party leader and popular orator. His tone was most moderate; his statement, reasoned. Naturally, chief interest centred in his policy with regard to disarmament. Among other things, he said: "Germany demands the disarmament of others because her claim is moral, legal, and sensible. The advantages of the moment are as nothing when compared with the development of centuries. Germany, France, and Poland will continue to exist. Germany wants nothing that she is not ready to give to others. . . . No fresh European War is capable of putting something better in the place of the unsatisfactory conditions which exist to-day. . . . Even by the decisive



A STRICTLY GERMAN POINT OF VIEW AS PICTURED IN ONE OF GERMANY'S LEADING ILLUSTRATED PAPERS: "HOW CAN WORK PROSPER IN SUCH CIRCUMSTANCES?—SINISTER CLOUDS HANG OVER THE WORLD: THE GERMAN AGRICULTURIST SEES THE FRONTIERS OF HIS NATIVE LAND THREATENED ON EVERY SIDE."

success of a new European settlement by force, the final result could only be an increase in the destruction of European balance of power, and thus would contain the seeds for later differences and fresh complications. . . . The outbreak of such a madness without end would lead to the collapse of the existing social order in Europe. A Europe sinking into Communistic chaos would bring about a crisis in the development of the world of unimaginable extent and duration." As a sequel to this, Herr Nadolny, Germany's chief representative at the renewed meeting of the General Committee of the Disarmament Conference at Geneva on the 19th, said that the German Government accepted the British Draft "not only as hitherto as a basis of discussion, but as a basis for the future Convention itself."



FIG. 1. IVORY OBJECTS DECORATED IN THE PUNUK OR INTERMEDIATE STYLE OF ESKIMO ART: (1) REALISTIC CARVING OF A PUFFIN'S HEAD; (2) KNIFE-HANDLE; (3, 5, AND 6) HARPOON-HEADS; (4) A FEMALE FIGURE.

THROUGH archaeological research the world is becoming more and more familiar with civilizations of the past retrieved from desert sands and tropical jungles, but until recently it was a little-known fact that, buried in the permanently frozen soil of the Arctic, there are also evidences of an ancient Eskimo culture far more advanced artistically than any existing in northern regions to-day. Archaeological investigations around Bering Strait within the past few years have opened an entirely new vista into the field of Eskimo pre-history, having brought to light an Eskimo culture of unsuspected antiquity, which also marked the Golden Age in the artistic development of these northernmost dwellers of the globe. When one considers the difficulties attending archaeological work in the far North—frozen ground, cold winds and mists, and extreme uncertainties of transportation—it is not surprising that these discoveries have come late. In 1926 Dr. Aleš Hrdlička made an anthropological survey of the Alaska coast from the northern part of the Bering Sea to the Arctic Ocean, and Dr. Diamond Jenness undertook systematic excavations at Cape Prince of Wales and the adjacent Little Diomed Island, in the middle of Bering Strait. The immediate result of these investigations was to reveal definite evidences of an ancient culture, the Old Bering Sea culture, represented by beautifully decorated objects of "fossil" walrus ivory found at the lower levels of old Eskimo sites, and differing in many ways from the later and simpler handwork of the present Eskimo. In an attempt to learn more about this mysterious old Arctic culture I have spent three summers excavating in Alaska, and on St. Lawrence Island, just below Bering Strait. I was fortunate in finding a number of abandoned village sites, which revealed in considerable detail the long series of

(Continued above.)

ART TREASURES DUG FROM AN ANCIENT ESKIMO

PHOTOGRAPHS AND ARTICLE BY HENRY H. COLLINS, JR., ASSISTANT CURATOR,

changes that occurred in Eskimo culture in prehistoric times. St. Lawrence Island, the largest in the Bering Sea, lies 170 miles south of Bering Strait, an equal distance from Alaska, and 40 miles from the coast of Siberia. It is a barren, rocky island, entirely devoid of trees, but with the usual abundant Arctic vegetation of mosses, grasses, and low shrubs. This tundra vegetation, however, is quite different from that which prevailed on St. Lawrence in the geological past, as was shown by the discovery of a shale outcrop of Tertiary age containing fossil leaves and wood of the sequoia or giant redwood. The presence on this now barren Alaskan island of the fossils of huge trees at present restricted to California is confirmatory evidence of the former land



FIG. 2. TAKING DOWN SECTIONS ALONG THE EXPOSED VERTICAL FACE OF AN 18-FT. MIDDEN, PERMANENTLY FROZEN, AT CAPE KIALLEGAK.

held in perpetual cold storage many artifacts of walrus ivory, bone, stone, and wood, which tell a fascinating story of the past. Excavation of one of these sites is no easy matter. The largest middens reach a depth of 18 ft., and, with an exposed frozen surface thawing in summer at the rate of only an inch a day, excavating is a slow and laborious process (Fig. 2 and 3). Eskimos, notorious for untidiness, throw refuse just outside the entrance of their partly underground houses. As years pass these accumulations assume formidable proportions, often necessitating abandonment of houses almost covered over and the building of new ones at a higher elevation. Eskimo villages thus rise by slow degrees on the accumulated refuse of earlier generations, and in the larger kitchen-middens the remains of drift-wood and whalebone houses, often surprisingly well preserved, are found one overlying another, all bound together by a frozen mass of soil and rubbish. The principal contents of the middens are bones of walrus, seal, whales, birds, and fish, also quantities of baled and wood fragments, besides innumerable implements, utensils, and ornaments of ivory, bone, pottery, wood, and stone. The material excavated from these St. Lawrence kitchen-middens reveals three stages of Eskimo culture: the Old Bering Sea, the transitional Punuk stage (named from the site at which it was first found), and finally the modern.

Ivory objects of the Old Bering Sea period, which occur at the lower levels, are dark brown, creamy grey, or almost black, through centuries

THE FROZEN ARCTIC SOIL: "GOLDEN AGE" REVEALED.

DIVISION OF ETHNOLOGY, SMITHSONIAN INSTITUTION, WASHINGTON, U.S.A.

connection between America and Asia, which paleontologists had long assumed to have existed around Bering Strait millions of years ago in Tertiary times, from about the Oligocene to the Pleistocene or Glacial Period. It was over this land bridge that many animals and plants passed back and forth from one continent to the other. Man, however, seems not to have been included among these early arrivals, or at least no traces of man have been found in Pleistocene deposits of the far North, while the Eskimo, the present inhabitants, no doubt came by open sea in skin boats long after the land bridge had subsided. Scattered along the shores of St. Lawrence Island are numerous abandoned Eskimo village sites, and in the frozen kitchen-middens of these are

(Continued below on left.)



FIG. 3. WALRUS SKULLS ENCASED IN SOLID ICE: THE BASE OF A FROZEN ESKIMO MIDDEN EXCAVATED AT CAPE KIALLEGAK, ST. LAWRENCE ISLAND.

of burial in frozen soil (Figs. 5 and 6). Decoration is elaborate, and many of the pieces are as fine examples of art as have been produced by primitive people anywhere. Many ivory objects were gracefully shaped, and characteristic decoration consisted of incised lines applied to a flat or rounded surface. The lines are graceful and flowing, and, with circles and elliptical figures, are blended into designs of unusual symmetry and beauty, hardly a style of art that off-hand one would think likely to have existed in the Arctic. For an unknown period, but certainly for some centuries, this high Old Bering Sea art flourished in northern Siberia and Alaska, but eventually it began to deteriorate, and we can now trace its gradual decline and metamorphosis into the simpler and more rigid art of the Punuk period (Figs. 1 and 4). The causes of this degeneration are not certain, although it may have been partly due to the introduction of small quantities of metal, for whereas the carving of the Old Bering Sea period gives every indication of having been produced with stone tools, the lines of the later Punuk art seem clearly to have been made with metal. Likewise the Punuk circles, which are all perfectly round, were evidently inscribed with a metal bit. In contrast to the more irregular Old Bering Sea circles and ellipses made by free-hand. It has been commonly assumed that metal first reached the Alaskan Eskimo through the Chukches, who in the seventeenth and eighteenth centuries had received it from the Russians in Siberia. But obviously

(Continued above.)



FIG. 4. IVORIES DECORATED IN THE PUNUK STYLE: (1, 2, AND 4) RELATED OBJECTS OF UNKNOWN USE, PROBABLY CEREMONIAL; (3) UNIDENTIFIED OBJECT; (5) GUARD TO PROTECT WRIST FROM BOW-STRING.

the Punuk art had existed much longer than the scant two hundred years that this would allow, for it is found deeply buried in most of the middens, and even to a depth of 16 ft. In one midden, which, without doubt, has been abandoned for about two hundred years. The solution seems to be that metal in small quantities, probably from China, Korea, or central Siberia, had penetrated into north-eastern Siberia and been relayed to the Eskimos possibly more than a thousand years ago. But whether it was the introduction of metal or some other cause that brought about the decline of the Old Bering Sea culture, the result was the passing of the most graceful and elaborate art style that has ever existed in Arctic regions. That the succeeding Punuk culture was a lineal descendant is seen from the fact that in its earliest stages the bulk of its elements, aside from art, had undergone little change, although later on a process of simplification set in which continued unbroken up to the present time. With the Old Bering Sea culture already fully developed many centuries ago, it is plain that we must go still further back before its presumably simple beginnings are to be traced. The discovery of this old Eskimo culture, instead of clarifying the complex problems of Eskimo pre-history, has instead added to their complexity. But it has at least pointed out the most likely place in which we may search for the ultimate origin of the Eskimo—in northern Alaska or Siberia. As between the two localities, the evidence which is at present available, it may be stated, points to north-eastern Siberia, somewhere in the vicinity of Bering Strait, as having been the most probable place of origin of the Old Bering Sea culture, and possibly, therefore, of the original Eskimo culture from which it developed.



FIG. 5. THE EARLIEST-KNOWN ESKIMO ART: DECORATED WALRUS-IVORIES OF THE OLD BERING SEA CULTURE—(1) HANDLE OF ULU OR WOMAN'S KNIFE, WITH ANIMAL HEAD; (2) SLATE-BLADED ULU WITH POLAR BEAR, ON HANDLE; (3) PROBABLY IMPLEMENT FOR SCRAPING SEAL AND WALRUS INTESTINES; (4, 5, AND 6) HARPOON-HEADS.



FIG. 6. FURTHER EXAMPLES REPRESENTING THE LATELY REVEALED "GOLDEN AGE" OF ESKIMO ART: DECORATED OBJECTS OF WALRUS IVORY OF THE OLD BERING SEA CULTURE—(1 AND 2) ARTICLES OF UNKNOWN USE; (3) HANDLE OF PALL; (4 AND 5) HARPOON-HEADS, USED FOR THE CAPTURE OF SEAL AND WALRUS.



THE WORLD OF SCIENCE.



THE NAKED SAND-RAT OR "FARUMFER": A STUDY IN UGLINESS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THAT the shape and coloration of any animal we may happen to be examining are related, and sometimes intimately so, to the mode of life which that animal leads, can be fairly easily demonstrated. And that comparison may be made either between nearly related types—say a horse and a zebra—or between incongruous types, as between, say, a dormouse and a dolphin, according to the end that comparison is designed to serve. We may, for example, desire to show the relationship between coloration and habitat, as illustrated by the zebra and the horse; or we may desire to bring out the way in which the bodily shape is transformed by adjustment to the conditions imposed by the physical environment, as between, say, the bat and the mole. Or we may compare animals of similar habits, but which have no ties of blood whatever between them, such as, for example, the different kinds of mole-like animals.

Of these last I have just been making a general survey, and in the course of this I came across a creature which, for sheer, unadulterated, repulsive ugliness, has surely no rival. This is the "naked sand-rat," or "farumfer" (*Heterocephalus*). The accompanying photograph (Fig. 1) will bear me out in this. Nevertheless, that ugliness marks some most striking and most mysterious facts. The naked sand-rat, to begin with, is a small, and very rare rodent, found only in one relatively restricted region of East Africa, to wit, Somaliland. It is a burrower; and were this the only burrowing rodent known to us, we should

tools." But even here different types respond in different ways to the same stimuli. That is to say, though the body adjusts itself, in regard to its broad general features, so as to bring about a general likeness between quite unrelated types, it responds very differently in regard to details. In other words,

but another rodent! Here, then, is another of the many cases which show that living bodies adjust themselves differently to exactly similar physical conditions, though, in the case of burrowers, which pursue their food underground, they agree in the loss of the eyes and the external ear.

Of its life-history we have still much to learn. But some valuable facts have already been gleaned. Thus we know that its burrows lie often as much as 2 ft. deep, branching in all directions, and that it digs its way through the earth by its incisor teeth. Every now and then it turns round and pushes the accumulated earth outwards with the head, then forces it out of the burrow through "vent-holes" with the hind-feet, forming a series of "volcanoes" as much as 1 ft. high, working with incredible speed. Curiously enough, captive specimens are said to swim and dive with the greatest ease. Now, where can they, in a wild state, ever be called on to exercise these aquatic powers? The diet seems to be varied. We are told that the stomach is conspicuously large for so small an animal, while



1. A REPULSIVE-LOOKING CREATURE, WELL ADAPTED TO A LIFE UNDERGROUND: THE NAKED SAND-RAT, OR "FARUMFER," OF EAST AFRICA, WHICH DIGS ITS WAY THROUGH THE EARTH WITH ITS INCISOR TEETH AT INCREDIBLE SPEED. (ABOUT NATURAL SIZE.)

Save for the vibrissæ (whiskers round the muzzle) and a few scattered hairs on the body and feet, this creature is naked, and the skin is wrinkled, parchment-like, and of a purplish colour. As with our mole, the external ears have vanished, leaving only a small hole to the internal ear, and the eyes have been reduced to mere vestiges; but the naked sand-rat's fore-feet differ conspicuously from those of our mole, wherein only an enormous hand projects from the body.

the different qualities of their tissues—bone and muscle and nerve—respond differently to the demands made on them.

Thus, in our mole, the fore-limbs have become profoundly changed in structure. Externally, the change has resulted in the emergence of a prodigious hand, made wider still by an additional sickle-shaped bone in the palm. In addition, the nails have become transformed into claws. The eye has become reduced to a vestigial condition, and is practically non-existent, while the external ear has vanished. The hair covering has become changed into a beautiful velvety fur, which can be brushed backwards or forwards without detriment. But while the jaws have become greatly lengthened, and are very slender, the full number of the teeth has been retained, and they are typically those of its tribe—the insectivores.

In the Australian marsupial mole (*Notoryctes*), the shape of the body, as a whole, is singularly mole-like. But the incidence of digging has fallen on the claws of the fore-feet, which are extremely large, and roughly triangular in form. And, as with our mole, the hand alone projects beyond the skin. But in our mole, the snout is long and flexible; in *Notoryctes* it is short and blunt, and provided with a horny shield. In the nature of the fur, also, it differs strikingly from our mole and its congeners, where it is black; while in *Notoryctes* it is of a delicate golden yellow, with a beautiful iridescence. Here, again, it has lost the eyes and external ears.

What, then, are we to say of the peculiarities of the naked sand-rat? How has it come by this hideous, purplish, wrinkled, hairless skin? The problem is made the more difficult since, in the western limit of its range, about a mile west of the Kinna River, it is replaced by the "common mole" of East Africa (*Tachyoryctes*), which, be it noted, is not a mole at all,

the intestines are surprisingly small. From stomachs examined, remains of beetles, pupæ, seeds, and small rootlets and grass have been found.

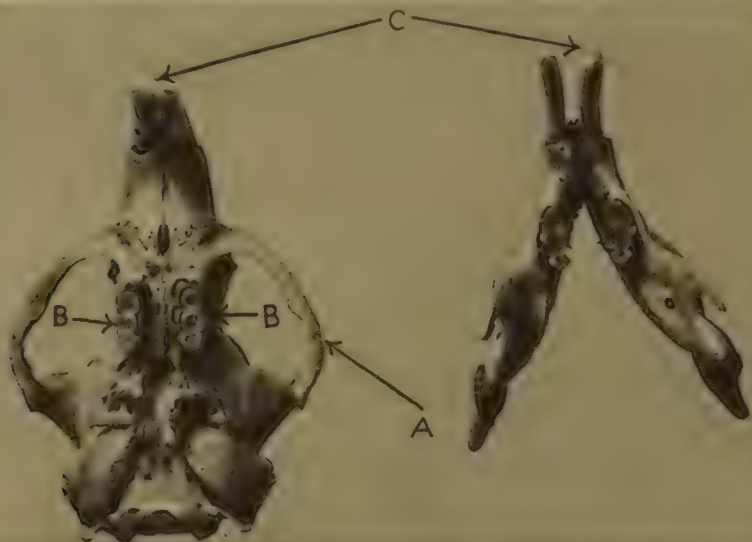
When captured, they are said to snort like a "new-born pig," and to be very ferocious. If touched with a stick they leap at it with open mouth, holding on with their teeth in the most determined manner. When two are placed together they attack one another so furiously that the hold on one another, taken with the teeth, cannot be broken except with great difficulty. This ferocity is somewhat surprising, since the teeth have become reduced, both in number and size. The incisors, or gnawing teeth, are long and slender, while of the grinders, only the molars are left, and these have been greatly reduced in size.

Ugly this creature may be, but, as a standard of comparison, and as an example of the reaction of living bodies of diverse relationships to similar conditions imposed by the physical environment, it is well worth careful study. For, though all have come to possess a superficial likeness, no two have come by that likeness by the same means.



3. A FORE-LIMB OF THE NAKED SAND-RAT, WHICH DIFFERS CONSPICUOUSLY FROM THAT OF OUR MOLE, IN SPITE OF THE SIMILARITY OF THE TWO ANIMALS' WAY OF LIFE: A PHOTOGRAPH SHOWING THE FINGERS AND SCATTERED HAIRS.

The comparatively long arm and hand in the naked sand-rat are probably explained by the fact that the animal has to dig only in a loose sandy soil, while the mole has to force its way through much heavier and more densely packed earth.



2. THE PECULIAR SKULL OF THE NAKED SAND-RAT: (LEFT) THE PALATE VIEW OF THE SKULL, SHOWING THE GREAT WIDTH ACROSS THE JUGAL ARCH (A), WHERE THE BONY BAR PROJECTS ON EACH SIDE OF THE HEAD FOR THE ATTACHMENT OF THE JAW MUSCLES, AND THE SMALL SIZE OF THE MOLARS (B); THE LOWER JAW (RIGHT); AND THE SLENDER INCISORS, OR GNAWING TEETH, IN BOTH JAWS (C).

probably jump to the conclusion that this subterranean mode of life had robbed it of its birthright of hair, as well as of its eyes and external ears. But it happens that we can compare it with a host of burrowing animals, some of them rodents, some insectivores, and that most remarkable creature, the "marsupial mole" of Australia.

But there are "burrowers and burrowers," among this medley of forms. Some, like the rabbit, have undergone no visible structural change whatever by reason of their burrowing habits. And this because burrowing is only an incident in their lives. They must leave their underground sanctuaries in order to find their food. They depend more on the use of their legs to enable them to venture out into the open, on foraging expeditions, and to escape swiftly to the caverns they have dug when pursued by the fox or stoat. And so long as this mode of life is followed, no change can come in the form and size of their legs. This, indeed, is true of all those burrowers which must fare forth to feed. That is a point worth bearing in mind.

But it is not till we come to examine such as must pursue their food *within* the ground, instead of outside it, that we get a real grip of what burrowing means; and of the way in which a whole body may become completely transformed by the nature of the intensive, ceaseless use of the limbs as "trench-

SHARK v. OCTOPUS: AN AMAZING FIGHT CINEMATOGRAPHED BELOW WATER.



SIX STAGES IN AN ASTONISHING DUEL BETWEEN A LARGE TIGER-SHARK AND AN OCTOPUS, WHICH THE SHARK WON: PART OF A CINEMATOGRAPH RECORD MADE UNDER WATER FROM A DIVING-BELL.



A COMPARATIVELY HUMBLE MEMBER OF THE SEA FAMILY FILMED IN THE JAVA SEA: A STAR-FISH CRAWLING OVER A GROUP OF MOLLUSCS AS THEY LIE MOTIONLESS ON THE ROCKS.

These astonishing photographs are part of a film taken by an American company in the Java Sea, off Samarang. It was intended to make a submarine film of sea-life, in waters infested by formidable monsters, by means of a diving-bell specially reinforced with steel rods. A cinematographer was lowered in the apparatus from the surface; and, when the device had reached the bottom, a tiger-shark was lured before the camera by the bait of a piece of meat from the carcass of a shark. Then, to the surprise and delight of the photographer, an octopus, one of the many species in which these waters abound, attracted by the lights, arrived on the scene, and a battle ensued which lasted nearly half an hour. In the words



HOW THE UNDER-WATER FILM WAS MADE: A DRAWING SHOWING A MAN IN A DIVING-BELL, LET DOWN FROM THE SURFACE BY ROPE AND PULLEY, CINEMATOGRAPHING THE FIGHT BETWEEN OCTOPUS AND SHARK.

of our correspondent: "The agile shark, able to turn round quickly, proved once more his supremacy as king of the deep by outmanœuvring the cumbersome cuttlefish. The shark buries his teeth (there are four rows of them in a shark's jaw) in his victim; then settles on the bottom of the ocean. Some of the pictures show the mangled mass of the dead octopus being cut up by the shark, who prepares to devour his victim." Samarang, it is of interest to note, is a centre of the pearl-fishing industry, and Javanese divers, both men and women, venture into these dangerous waters. In parts of the east it is customary for pearl-divers to arm themselves against sharks, very inadequately, with spikes of ironwood.

The Four Royal Brothers.

Lieutenant
H.R.H. Prince
George, R.N.,
Personal Naval A.D.C.
to the King.

Lieut. General
H.R.H. the
Prince of Wales,
as Colonel-in-Chief
of the
Seaforth Highlanders.

Air Vice-Marshal
H.R.H. the
Duke of York.

Captain
H.R.H. the Duke
of Gloucester,
10th Royal Hussars.

(Left to Right)

This new portrait-group of the four sons of the King and Queen is of exceptional interest, not only for the excellence of the portraits, but from the fact that it is very unusual for all the four Princes to appear together in one photograph. Their names are given above, of course, in the order in which they are standing, and not in order of seniority. The Prince of Wales, it may be recalled, was born on June 23, 1894; the Duke of York on December 14, 1895; the Duke of Gloucester on March 31, 1900; and Prince George on December 20, 1902. Their only sister, the Princess Royal, was born on April 25, 1897. We should perhaps point out that the Duke of Gloucester is senior Captain in the 10th Hussars and passed his examination for promotion to the rank of Major last October, but has not yet been actually promoted to that rank.

Portrait by Herbert Park.



"DON QUIXOTE" PICTURED MORE REALISTICALLY THAN HAS EVER BEEN POSSIBLE BEFORE: A FILM TO BE SEEN AT THE ADELPHI.



"A GAUNT COUNTRY GENTLEMAN OF LA MANCHA, GENTLE AND DIGNIFIED, AFFECTIONATE AND SIMPLE-MINDED, BUT CRAZED BY READING BOOKS OF KNIGHT-ERRANDRY": DON QUIXOTE (FEODOR CHALIAPIN) PORING OVER MUSTY VOLUMES OF OLD ROMANCES.

LONDON will at length have an opportunity of seeing that eagerly-awaited film, "Don Quixote," with M. Chaliapin, the great Russian singer, in the title part, and Mr. George Robey as Sancho Panza, when it is presented at the Adelphi by United Artists, for the first time in this country, on Monday, May 29. Cervantes' immortal romance has, of course, often been illustrated in art, but never before has it been pictured with the vivid realism that is only possible on the screen. The film was produced by Nelson Films, Ltd., and Vidor Film. It was directed for the British company by the German producer, Herr G. W. Pabst, whose French version of the picture, with a different

(Continued below on right.)



CHALIAPIN AS DON QUIXOTE IN WARLIKE MOOD: THE FAMOUS RUSSIAN SINGER IN HIS POWERFUL IMPERSONATION OF THE DEMENTED KNIGHT—A DRAMATIC EPISODE OF THE SCREEN PICTURE.



THE KNIGHT OF THE WOEFUL COUNTERTEANCE SETS LANCE AND SHIELD. BESTRIDES ROZINANTE, THE SURPASSING ALEXANDER'S



WORTH UPON HIS QUEST: DON QUIXOTE, BRANDISHING WRETHED JADE THAT HE REGARDS AS A CHARGER BUCEPHALUS.



ANOTHER PHASE OF THE HERO'S CHARACTER: DON QUIXOTE IN DEFEAT, BEREFT OF CAGE, AMID THE JEERS OF MOCKING EXPLOIT IN TILTING

Continued.] Sancho Panza, has already been shown with great success in Paris. M. Chaliapin has only once before appeared on the screen, as Ivan the Terrible, in a silent film produced over twenty years ago. On the completion of his work for "Don Quixote," he left France for America last November. Before his departure he commented on

PHOTOGRAPHS BY



CHARACTER AS REPRESENTED BY CHALIAPIN: HIS ARMOUR AND CARRIED HOME IN A VILLAGERS, AFTER HIS CELEBRATED AT WIND-MILLS.

the fine acting of Mr. George Robey in his impersonation of Sancho Panza. A silent film of Cervantes' great story, it may be recalled, was made many years ago, but the introduction of speech and sound involved new problems for the director, while even the adaptation of the tale proved to be a long and very

(Continued above.)

CERVANTES' MASTERPIECE ON THE SCREEN, WITH CHALIAPIN IN THE TITLE ROLE AND GEORGE ROBEY AS SANCHE PANZA.



DON QUIXOTE CHARGES A FLOCK OF SHEEP, WITH THEIR SHEPHERDS, MISTAKING THEM FOR AN ARMY CONCEALED IN A CLOUD OF DUST: A REMARKABLY PICTURESQUE EFFECT PRODUCED BY PHOTOGRAPHY FOR A SCENE IN THE NEW FILM "DON QUIXOTE," SHORTLY DUE IN LONDON, AT THE ADELPHI THEATRE.

Continued.]

difficult task. For exterior scenes Herr Pabst resorted to the countryside of Spain. He is said to have treated the character of Don Quixote somewhat more seriously than is usual, presenting him as a visionary whose delusions arise out of his idealism, and emphasising the contrast between the ideal and the real in his personality. Our photographs show that the film is remarkably strong on the pictorial side. It may be added that another well-known actor, Mr. Oscar Asche, appears in the cast. His part is that of the Captain of Police by whom Don Quixote is captured after his celebrated adventure in tilting at windmills.



MR. GEORGE ROBEY AS SANCHE PANZA, DON QUIXOTE'S TRUSTY HENCHMAN WHO ACCOMPANIES HIM ON HIS ADVENTURES, FONDLING THE HEAD OF DAPPLE, HIS DONKEY: AN IMPERSONATION HIGHLY PRAISED BY CHALIAPIN.

ROGER FURSTEN.

THE CHIEF EVENT IN THE JUBILEE ROYAL TOURNAMENT:

DRAWN BY OUR SPECIAL



THE ROYAL SCOTS' FIRST COLONEL, SIR JOHN HEPBURN, RECEIVING LOUIS XIII.'S COMMISSION

This year's Royal Tournament at Olympia (May 25 to June 10), which the King and Queen arranged to attend on the opening day, is the fiftieth of the series, and has a strong jubilee programme. The great feature is the concluding pageant, a Grand Historical Display by the 1st Battalion the Royal Scots (the Royal Regiment), organised and directed by Captain E. H. Ashmore (of that Battalion), to commemorate their tercentenary as a British regiment. The four episodes represent respectively (1) The Scots in France; (2) Recruiting at Edinburgh in 1633; (3) Sir John Hepburn's

welcome in France, in 1635, to the Scots from Sweden, who had fought (formerly under his command) for Gustavus Adolphus; and (4) The Capture of Fort St. John's from the French in Newfoundland. The Grand Finale shows the Regiment's varying uniforms through the ages. Our artist has illustrated the first episode, at the French Court in March 1633, with the Musketeers of the Independent Companies of Scots serving the French King drawn up (in left background), amid a surrounding guard of pikemen. Louis XIII. is seen conferring his commission on Sir John Hepburn (kneeling

A TERCENTENARY PAGEANT OF OUR OLDEST REGIMENT.

ARTIST, C. E. TURNER.



TO RECRUIT IN SCOTLAND—AUTHORISED BY CHARLES I.'S ROYAL WARRANT OF 1633.

to receive the scroll and directing him to raise recruits in Scotland. Beside the King (to the left) stands Cardinal Richelieu, with a group of French nobles. In the middle background are the herald and trumpeters, and the King's sedan chair with its bearers. The Princess Royal, as Colonel-in-Chief of the Royal Scots, outlined their famous history in her special order of the day on March 25, the tercentenary date, when they trooped their Colour at Aldershot. "To-day (she recalled) 300 years ago King Charles I. signed a Royal Warrant authorising Sir John Hepburn to recruit in Scotland

1200 men to form a regiment from the Scottish Companies which, since 1590, had formed the backbone of the Household Troops of successive Kings of France. This regiment was lent to King Louis XIII. of France, who appointed Sir John Hepburn its first colonel. We have thus the distinction of being the oldest British regiment, and rightly enjoy precedence as the first Regiment of the Infantry of the Line. . . . Two years later . . . the 'Scots Brigade' or 'The Green Brigade' of the Swedish Army was transferred to the French service—and united with Hepburn's 2nd Regiment."

BOOKS OF THE DAY.

MANY of us hear "the call of the wild," but few there be who can answer it. The rest must be content with tasting its delights through "others' books." I have never found a more whole-hearted expression of this truant mood than in a book into which its author tells us he has put his "very soul," along with "the knowledge and experience of twenty-two years"—namely, "HUNTER'S MOON." By Leonard M. H. Handley, Major, M.C., F.R.G.S. With Illustrations (Macmillan; 15s.). Save for a prefatory glimpse of campaigning with Indian troops against the Turks, Major Handley tells us nothing about his circumstances or previous career, but plunges at once into the jungle, merely remarking, at the outset, that: "Year after year—excluding the bitter War period—I was lured back to the cool green recesses of the Central Province forests." He has likewise visited, it appears, the jungle lands of Northern and Southern India, Burma, the Malay States, and Siam. His purpose in the present work has been "to inflame the average, outdoor-loving reader with the glamour and romance of these vast green silences, where only man is vile." It is rather a change to find a note of high seriousness in a book of this type. "The ink was wrung from my infacile pen," he says, "even as the blood drops from the brow of a martyr." I have often felt like that myself, when grappling with a dozen claimants for review! The consolation is that, as a rule, hard writing makes easy reading, and *vice versa*. This book is a case in point.

"punitive expeditions" against these four-footed murderers as that which brought retribution to "the terror of Danauli."

After such hair-raising stories of encounters with beasts of prey, it seems incredible that an animal-trainer should succeed in controlling for show purposes forty lions and tigers, as described in "THE BIG CAGE." By Clyde Beatty, with Edward Anthony (Co-author of "Bring 'Em Back Alive"). With numerous Illustrations (Appleton; 15s.). Many of the wonderful photographs are taken from the film, of the same name as the book and based upon it, recently produced in London at the Alhambra. In my experience as a reviewer I have met some few books of a sensational character, but for sheer unadulterated "thrillery" this one, I think, fairly "beats the band." My only wonder is that the author has survived to tell his tale. He has had many "close calls" when attacked, at various times, by lions, tigers, elephants, or bears. Besides these, he relates such incidents as rounding up escaped animals, fights between lions and tigers, teaching tigers to ride elephants, and more than one scene of chaos caused by thunder and lightning during an open-air circus performance, including a storm that caused a stampede of elephants through a town.

Quite aside from thrills, the book has extraordinary interest as a picture of circus life and the methods of animal training. Mr. Beatty's weapons of defence and

game preservation and the protection of African agriculture, but also to the general reader, for it is written in picturesque style, and seems to cover every phase of the subject. Besides describing the habits and characteristics of living elephants, and other game, including their reaction to aircraft, he touches on the evolution of the species, its employment in the wars of antiquity (in one of which African and Indian elephants came into conflict), the use of elephant ivory in ancient art, the character of the African natives and their methods of hunting. Among other things we learn that elephants fall in love, that they have been known to get drunk (on fermented millet and *umganu* fruit), and that they probably regard man as a dangerous insect. "Contrary to generally accepted opinion," Commander Blunt declares that "the elephant is in no danger of extermination in the British East African dependencies. . . . The problem is not to prevent their disappearance, but to keep the number of elephants within due limits." There is a good deal also in the book about other big game and its protection. The illustrations, though interesting in subject, leave something to be desired in the quality of reproduction.

Major Handley's assertion that communion with nature may be enjoyed without travelling to distant lands, and within reach of home, finds support in a delightful book called "STRANGE HAPPENINGS IN WILD LIFE." Recorded with Camera and Pen by George Hearn. With Foreword



REHEARSING FOR THE ALDERSHOT TATTOO: A SPECTACULAR SCENE OF MEDIAEVAL CHIVALRY—THE ARCHBISHOP BLESSING THE ENGLISH TROOPS BEFORE THEIR DEPARTURE UNDER HENRY V. FOR THE WARS IN FRANCE.

The Aldershot Tattoo is to be held this year at the Rushmore Arena on Saturday, June 10, and from June 13 to 17 inclusive. The preparations this year have been even more than usually elaborate,

and spectacular scenes of extraordinary magnificence are to be performed. In addition to historical pageants on the grand scale, there will be bands with over a thousand musicians in their ranks.

Book-burning, we know, has been practised for reasons of faith or policy, as of late in Germany, but hitherto I had never heard of anyone committing treasured volumes to the flames for fear he should be tempted to plagiarise them. The nearest I ever got to it was in my verse-writing days, when from similar motives for some years I renounced reading Tennyson. Major Handley went further. "My geni of inspiration," he says, "were Kipling's 'Jungle Books' and Glasfurd's 'Rifle and Romance.' So obsessed was I with the written magic of these books that, before attempting the writing of 'Hunter's Moon,' I burnt my only copies. . . . Yet from the ashes of these jungle epics rose subconscious inspiration." The title comes from some anonymous verses (perhaps his own?) appended to the opening chapter, and concluding thus—

"The morning mists, and the creatures crying,
The stalk in the drowsy afternoon—
Clear-washed eve—and the sunset dying . . .
Night and a Hunter's moon."

There is a certain aloofness in Major Handley's philosophy of life, and in his revolt from civilisation, suggesting a somewhat self-centred and unsocial attitude. "The key to health and happiness in this jungle paradise," he writes, "is the power to enjoy isolation. . . . I do not suffer gladly the human herd." Nor is it necessary, he maintains, to travel far afield to escape them, for "all around, within clasp distance, lies the panacea for all mental ills—Nature's solitude. Within a stone's throw of the busiest way lies a peaceful stretch of river, a roof-top open to the stars, a silent park." From the dedication, however, and the closing words (besides an interpolated chapter by another hand), we learn that, for the author, there came an end to the lure of loneliness. But that is another story. The interest of the book lies not in certain interwoven threads of courtship, but in the sterner romance of the jungle, such as in the pursuit, on foot and by moonlight, of man-eating tigers and panthers, and in such

instruments of control consist of a wooden chair, a whip or a stick, occasionally a water hose-pipe, and a pistol with blank cartridges. He denies and ridicules "weird stories about cruel practices," such as the alleged use by some trainers of pointed steel rods or red-hot irons. Animals have long memories, and a day of reckoning would certainly come to any trainer who resorted to such practices. Two of the greatest factors in securing results are kindness and patience. Above all is a dominating personality. It is not the cub born in captivity that is the easiest to train, for they are apt to grow up like spoiled children. "Animals fresh from the jungle," says Mr. Beatty, "can be bluffed. Man is something they know nothing about, and is therefore something to be studied, and, if he is forceful enough to take command and act the rôle of boss with authority and assertiveness, to be feared. Without the ability to overawe lions and tigers and give them an inferiority complex, it would be impossible to train these creatures of the wilds."

One can better appreciate Mr. Beatty's danger from an angry elephant on reading of this animal's methods of killing men described, incidentally, in a book that takes us back from the arena to the wild—this time the African wild. The book is "ELEPHANT." By Commander David Enderby Blunt, R.N. (Retd.). With a Foreword by Lord Lonsdale. Illustrated (East Africa Offices, 91, Great Titchfield Street, London, W.1; 15s. 3d. post free). Commander Blunt writes with authority, as having held for six years the post of Cultivation Protector in the Elephant Control Scheme of the Game Preservation Department of Tanganyika. From the fact that he twice quotes passages from the poems of Wilfrid Scawen Blunt, I imagine he may perhaps claim relationship with that writer, but I do not see any statement on this point.

It seems to me that Commander Blunt has carried out his task with outstanding success, and has produced a book of great interest not only to those concerned with

by the Marquess of Tavistock, and 112 Illustrations (Hutchinson; 15s.). This is one of the most attractive works of its type that I have come across, and it shows how much can be accomplished in practical nature-study and photography during leisure hours, after the day's work. The author is a cinematograph operator in Chelmsford, and his book is the result of twenty years' observation.

Most of Mr. Hearn's subjects are birds, and one chapter, called "The Ace of Fliers," will appeal to airmen, for it concerns the surprising aerobic skill of the lapwing, or green plover. There are, however, a few four-footed sitters. He has a good word to say for that unpopular animal, the rat, and illustrates one removing a hen's egg to its own apartments. Mr. Hearn asked the farmer on whose land this felony occurred why he did not kill the rat. "Well," said the farmer, "I'm not particularly anxious to kill anything. Besides, this rat is a fine old chap—very intelligent. I'm quite sure he jolly well knows I mean him no harm, and it's fine to see the confidence he puts in me. I've come to regard this rat much as people think of their dogs, and I'm quite willing to give him some eggs, as people give meat to their dogs."

I also have been unintentionally entertaining a rat. His abode is a small stream that runs outside my garden fence, and he makes a habit of coming through the palings on to the grass when my wife throws out crumbs for the birds. The other day I watched him make thirty-two trips, in rapid succession, from his hole in the palings to the centre of the grass-plot and back, each time carrying off the largest crumb he could find. There were several sparrows and starlings about, but he and they ignored each other's presence, and in the end he secured most of the spoil. I may add that he is not a musk-rat, so I did not feel in duty bound to terminate his existence. The cat nearly got him one day, but that was not my affair. As between rodent and feline I have adopted an attitude of benevolent neutrality.

C. E. B.

THE KENTUCKY DERBY INCIDENT: FILM PICTURES ADVANCED AS EVIDENCE.

PHOTOGRAPHS FROM THE CINEMATOGRAPH FILM OF THE KENTUCKY DERBY; REPRODUCED BY COURTESY OF PATHÉ SUPER-SOUND GAZETTE.



THE GREAT RACE DURING WHICH MEADE, THE WINNING JOCKEY, IS ALLEGED TO HAVE HINDERED FISHER, RIDER OF THE SECOND, BY PULLING AT HIS HORSE'S SADDLE-CLOTH, AND FISHER IS ALLEGED TO HAVE RETALIATED BY WHIPPING MEADE: HEAD PLAY (NEARER CAMERA) AND BROKER'S TIP, THE WINNER OF THE KENTUCKY DERBY, RACING NECK TO NECK.

The race at Churchill Downs, Louisville, U.S.A., for the Kentucky Derby Stakes, valued at £10,000, was run on May 6. Always famous, it provided an unusual sensation this year. Thirteen of America's best thoroughbreds took part; and the result was: Colonel E. R. Bradley's Broker's Tip (1); Mrs. W. Crump's Head Play (2); Mr. R. M. Eastman's Charlie O (3). Barely a nose separated the first two. Herb Fisher, Head Play's jockey, lodged an objection to the winner, which was ridden by Meade, on the grounds that he had been fouled twice. The objection was overruled.

The finish continued to be much discussed, and that discussion has been revived by the presentation by the Pathé Super Sound Gazette of the cinematograph pictures of the event. We leave it to our readers to judge from these pictures, as far as it is possible to judge, the rights and the wrongs of the allegations. In this connection, it is, perhaps, well to add that Fisher alleged that Meade had tried to hinder Head Play by pulling at the horse's saddle-cloth; and it was also alleged that Fisher had retaliated by standing up in his stirrups and striking Meade with his whip.

The World of the Theatre.

By J. T. GREIN.

TWO LEAPS TO THE FRONT: HENRY OSCAR AND D. A. CLARKE-SMITH.

THERE have been in one week two dramatic creations of outstanding merit. I refer to Mr. Henry Oscar's intense criminological study in Mr. James Dale's play, "Wild Justice," (a thrilling melodrama which, with a policy of reduced prices, will certainly bring grist to the Vaudeville's mill), and to Mr. D. A. Clarke-Smith's portrayal of Pontius Pilate in "Cæsar's Friend," a Biblical drama which, in modern language, narrates the Great Betrayal, the trial, and the aftermath of Jesus's Crucifixion, unseen.

The record of both actors is vast and varied. In Mr. Henry Oscar's career there stands out his unforgettable chronicler in that lovely post-war play, "The White Château"; the cynical Helmer in which he scored with Miss Gwen Ffrangcon-Davies; and the tragic father in "Six Characters in Search of an Author," by Pirandello. But, however fine and searching these achievements were, they are cast into the shade by his latest effort. I can only compare it with Mr. Charles Laughton's masterly delineation of the criminal in "Payment Deferred," although the latter was a sinister figure wrestling with his tormenting conscience, and Mr. Oscar's reading of his fellow-murderer was of the smug, sycophantic, smiling, nervous order. In aspect a *bon bourgeois* with a perennial smile, who would not hurt a fly, he was, within, a fiend, a scoundrel, and a sadist of the deepest dye—a Charles Peace in modern guise, but even more cruel than that notorious murderer because, in apparent suavity of manner, he would vent his qualms and his fear of detection on his devoted wife, whom he would make his accomplice by coercing her to

Mr. D. A. Clarke-Smith, on the other hand, whose histrionic activities vie with Mr. Oscar's, playing innumerable parts with distinction, has hitherto shone especially in costume plays, in "adventurous" characters, mainly comic, and is designated to play the leading parts in Molière whenever that great author becomes popular in England in adequate translations of his exquisite works. His present performance is a wonderful tribute to his understanding of the much-misjudged Pontius Pilate—a weak man, but an honest friend of Cæsar beyond all other considerations. Mr. Clarke-Smith, as it were, splits the character into three phases: the loyalist; the opportunist who, for motives of self-preservation—of safety first!—yields to the influence of Caiaphas and his fellow-rabbis; the purely human man, who—after Jesus's doom—is haunted by his conscience and, inwardly, and under the persuasion of his wife, would almost become a convert to the new creed. In all these *états d'âme* he remains, to our eyes, the dignified upholder of the power of Rome and Cæsar. In his utterances he is strong and commanding. But he knows that he is a lath painted to look like iron, and in the last scene—the most touching episode of the play—his mental collapse is almost tragic in its sad, pitiful intensity.

"DIRECT ACTION."

The phrase, though it now bears a rather ominous political significance, can be aptly applied to a distinctive movement in drama—a movement in plot or a movement in characterisation. For, while it is a commonplace to assert that there must be action in drama—the very word signifies it—the curious mind demands a more exact understanding of this word "action," which criticism agrees is essential in every good play. Now "direct action" is the simpler and more obvious kind, because it manifests itself before our eyes in what is done, and through our ears in what is said. It is the method of attack in melodrama, where we get a quick succession of actual happenings by actual characters that are drawn in unrelieved colours of black and white. Of course, this is the crudest example; but if we inquire into the effectiveness of modern stage "thrillers," we shall discover that it is not in subtleties, but in violence, and the shrewd mingling of opposite types; not in pauses filled with analysis, but in swift story development.

Now "Wild Justice" exemplifies this. It is exciting and full of tension. The villain, as I have already said, is clearly identified, the direction of the plot is never in doubt, and interest is focussed on the conclusion. It is the merit of the play that it is made valid by endowing the other

characters, particularly the wife and daughter, with touches of detail that build up an atmosphere of dread, and create a sense of stress. We are interested not only in what is happening, but in the way it is happening. It is still direct action, but cleverly camouflaged.

Direct action implies something more than simplicity of character and speed of story—it must of necessity hold a simple theme and a simple ethic. Crudely put, the end



LAUREL AND HARDY IN "FRA DIAVOLO," AT THE EMPIRE: THE TWO FAMOUS COMEDIANS AS BANDITS IN AN ENTERTAINING FILM VERSION OF AUBER'S OPERETTA.

Laurel and Hardy are here seen as Stanilo and Ollio, the servants of the picturesque bandit, Fra Diavolo; a position which gives them scope for much clowning and irresponsible drollery. Denis King, as Fra Diavolo, has a magnificent voice; while Thelma Todd plays the arch and flirtatious lady whom Fra Diavolo attempts to induce to shed her petticoat, in which she has hidden her money.

crowns the hero and heroine with orange-blossoms and consigns the villain to gaol. Virtue is always rewarded and Vice is pilloried. There is no time for elaborations, no time for that deeper kind of movement where character and situation have changing values. How much external movement is there in the last two acts of Ibsen's "Little Eyolf"?—yet how charged they are with drama! Here are no simple answers nor simple issues, and the test can be applied to all works of supreme genius. Mr. J. O. Twiss, in his play "Heritage," has taken an Ibsen theme—heredity—and, with the passion of a reformer, tries to drive his moral home by citing many illustrations. There are more things in heaven and earth, Mr. Twiss, than are dreamt of in your philosophy.

That there is a case for eugenics is admitted, but if that case is to be set on the stage it must be developed by searching analysis and by the power to subdue the audience through its crescendo of intensity. At the Fortune we have, instead, direct action used on a subtle and complex theme. By a series of hammer-blows—a sequence of five family histories is crammed on the stage—the author seeks to force our acceptance. Let it be said the episodes are well-written and independently effective; but shock tactics do not establish illusion. We are interested, but are we deeply stirred? We are provoked or convinced, but are we converted? The violence tends to defeat itself.

The playwright is wise to rely on direct action; but direct action does not merely signify slamming doors, pistol-shots, and lights in the dark. It calls for surprise in its development and excitement in its incidents, both dependent on coherence and intelligence.



THE "PASTORAL" IN "MUSIC IN THE AIR"—THE NEW PLAY WITH MUSIC AT HIS MAJESTY'S: SIEGLINDE (EVE LISTER) AND KARL (BRUCE CARFAX), THE SIMPLE BAVARIAN COUNTRY COUPLE, WALKING TO MUNICH.

The scenes in "Music in the Air" bear the names of different musical forms. The scene illustrated here is the "Pastoral," and is set in charming Alpine surroundings. Sieglinde Lessing, daughter of the local music teacher, and Karl Reder, the village schoolmaster, are walking into Munich. Sieglinde has cut her foot, and Karl is binding it up for her.

silence under threats of violence—aye, threats of "bloody revenge." Unlike other murder plays, we are not left in the dark. We soon learned who killed the poor shop-keeper in the suburb and what were his motives—cupidity, of course, to cover up his financial crisis. Now, Mr. Oscar, from first to last, never outwardly betrays what is going on in that wicked man's soul. He appears to us an unfathomed enigma; only the constant twitching of his fingers, the weird, nervous wandering of his hand over his countenance, playing a would-be funny game with his nose (though it did not make us laugh—it seemed so apt) let out his pangs of anguish. For the rest, he always retained his presence of mind even when he was accused by the police-inspector, even when he was led away in custody—in preface to the gallows. It was an intense, a veracious study in criminology. I have no hesitation in saying that this performance, this profound study of disguised human perversion, raises Mr. Oscar to the front rank of our character-actors. It tops his Iago, which, at the St. James's not so long ago, became the central figure of the production of "Othello."



"IMPROMPTU" IN "MUSIC IN THE AIR"—THE SCENE OF THE "REHEARSAL" IN THE MUSIC-PUBLISHER'S OFFICE: FRIEDA HATZFELD (MARY ELLIS; CENTRE), THE OPERA STAR, IN THE RÔLE OF A PASSIONATE SUPPLIANT, FALLS SUPINE; MAHLER, THE PLAYWRIGHT (ARTHUR MARGETSON), HAVING JUMPED ON THE PIANO TO DIRECT. Frieda Hatzfeld plays her part in the impromptu rehearsal of the first act of Mahler's new work with such verve that Karl, the village schoolmaster, is overcome and can be seen on the left tearing off his coat to rush to her assistance; while Sieglinde, the simple country girl, looks on in amazement. But the opera star has, with perfect sangfroid, put a cushion down to kneel on while she is being a suppliant.



THE RACEHORSE: A TYPE OF THE BRITISH THOROUGHBRED.

Our readers are very familiar with the work of Mr. Cecil Aldin, in particular with his charming pictures of dogs, three of which were presented as plates in the last three Christmas Numbers of "The Illustrated London News." More recently we have published some very attractive landscapes in the Balearic Islands by Mr. Aldin, who is well known, too, as a painter of horses—especially of old coaching scenes. Here we give another pleasing

example of this artist's work—a drawing of the type of the British racehorse. This beautiful animal, the modern thoroughbred, had, as is well known, Eastern sires and mares of Eastern origin for his early ancestors; and thoroughbreds from all over the world are descended from English racehorses, which, in turn, all trace back to three Eastern horses introduced into this country in the early eighteenth century.

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PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE MAHARAJAH OF ALWAR.

It was announced on May 21 that the Maharajah of Alwar was leaving his State on the following day for the hill station at Mount Abu and a tour of Europe and elsewhere; and that, during his absence the Prime Minister, Mr. Wylie, would have full authority to carry on the administration. There have been allegations of misadministration in Alwar, and those not only in connection with the recent Meo rebellion.



LIEUT.-GENERAL IRONSIDE.

It was announced on May 20 that Lieut.-General Sir W. Edmund Ironside, Lieutenant of the Tower of London, had been appointed Quartermaster General of the Army in India, in succession to Sir Alexander Wardrop.



LIEUT.-GENERAL C. BONHAM-CARTER.

Appointed Director-General of the Territorial Army, in place of Sir William Thwaites, May 20. Commander of 4th Division at Colchester. Major-General, 1926. Was Director of Staff Duties at the War Office, 1927-31.



THE EMIR SAUD.

The official ceremony of declaring H.R.H. the Emir Saud heir to the throne of Saudi-Arabia took place in the great Mosque of Mecca on May 15, the Emir Feisal deputising for his elder brother, who was in Riyadh at the time. The Emir Saud has been the Viceroy of Nejd for the last five years. A deputation of notables left Mecca on the following day to convey the news officially to him.



SIR DAVID YOUNG CAMERON.

Appointed his Majesty's Painter and Limner in Scotland, in place of the late Mr. Robert Gibb. Well known for his etchings (which include "The Five Sisters, York Minster," and "Ben Ledi") and his water-colours of the Highlands.



MR. RICHARD MARSH.

Formerly trainer to King Edward (1892) and King George. Died May 20; aged eighty-one. Won the Derby for King Edward; the St. Leger; Jockey Club Stakes; Ascot Gold Cup; and Eclipse Stakes—in all, over £34,000 in stakes.



MISS BRADDA FIELD.

It was announced on May 19 that the committee of the much coveted Femina Prize had awarded the prize for the current year to the well-known Canadian writer, Miss Bradda Field, for her novel "Small Town."



MR. NORMAN DAVIS.

Made an eagerly-awaited statement at the Disarmament Conference on May 22, defining the attitude the U.S. would take up in case of aggression by any Power; accepting the British proposals "wholeheartedly as a definite step towards the ultimate objective"; and stating that "security can best be achieved by disarmament."



THE NEW UNITED STATES AMBASSADOR ARRIVES IN LONDON: MR. ROBERT WORTH BINGHAM, WITH HIS WIFE AND DAUGHTER, AT THE ENTRANCE OF NO. 14, PRINCE'S GATE.

Mr. Robert Worth Bingham, the new United States Ambassador, landed at Plymouth on May 17. Replying to the Mayor at a civic welcome, he expressed absolute belief in President Roosevelt's recent message. On May 30 he is to be guest of honour at a Pilgrims' dinner, at which the Prince of Wales will propose the principal toast. When the Pilgrims entertained the Prime Minister on the 16th, Mr. MacDonald said, in anticipation of the Ambassador's arrival: "To-night, before he sets foot on our shores, our prayers go up that his time here will be a happy time for himself and a very successful time in the history of the diplomacy of the United States and Great Britain." Mr. Bingham descends from an ancient Dorset family, the Bingham of Melcombe, and is himself no stranger to this country. He has for several years rented grouse moors in Scotland, being a keen sportsman and a first-rate shot. He also knows Cornwall, and in 1922 presented a playing-field to the parish of St. Columb Minor. Mr. Bingham was born in North Carolina, and is now sixty-one. He graduated in law at the University of Kentucky, was Mayor of Louisville in 1907, and later became a Judge, but his chief activities have been in journalism. He owns important papers.



SIR WALFORD SELBY.

Appointed British Minister at Vienna, May 19. Principal Private Secretary to Mr. MacDonald, Sir Austen Chamberlain, Mr. Henderson, Lord Reading, and Sir John Simon as successive Secretaries of State.



SIR GEORGE CLERK.

Ambassador to Turkey since 1926. Appointed to succeed Lord Granville as Ambassador in Brussels. Chargé d'Affaires in Abyssinia, 1906-7. First Minister, Czecho-Slovakia, 1919-26, and subsequently Consul-General.



MR. A. M. HIND.

Appointed Keeper of the Department of Prints and Drawings at the British Museum in succession to Mr. Binyon; May 18. Slade Professor of Fine Art at Oxford, 1921-27. Holder of the Charles Eliot Norton Chair at Harvard, 1930-1.



COLONEL EUSTACE BLOIS.

Managing Director of the Covent Garden Opera Syndicate. Died May 16. Joined the Army; but retired to study music. Joined the London Opera Syndicate, 1925. Managing Director of the Covent Garden Opera Syndicate, 1928.



SIR THOMAS SIDEY.

Entered New Zealand House of Representatives, 1901. Attorney-General, 1928; Minister of Justice, 1929. Pioneer of Summer Time in New Zealand; after eighteen years' effort. His death announced, May 20.



PRINCE PHILIP OF HESSE.

Appointed Governor of the Prussian province of Hesse-Nassau. A personal friend of Captain Göring, whose host he was on the latter's recent visit to Rome. This visit, it was generally considered, was the direct result of Herr Hitler's foreign political declaration. Prince Philip is the husband of Princess Mafalda of Italy.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



REHEARSALS FOR THE ALDERSHOT TATTOO: GORDON AND CAMERON HIGHLANDERS, WITH MASSED PIPE BANDS, ENTERING RUSHMOOR ARENA FROM THE "CASTLE."

As mentioned on another page, the world-famous Aldershot Tattoo, prepared this year on an even more elaborate scale than ever before, is to be produced, with a preliminary performance on June 10, on five nights in Ascot Week, from June 13 to June 17. One of the spectacular historical scenes will give a glimpse of mediæval chivalry—the bowmen of Henry V. leaving England to fight the French and to win their great victory at Agincourt; another will picture the death of

(Continued opposite.)



JORROCKS'S HOUNDS MEETING AT THE ALDERSHOT "CAT AND CUSTARD POT": THE IMMORTAL M.F.H. IN AN AMUSING ITEM IN THE TATTOO.

Gordon, the fierce encounter with the Khalifa's troops at Omdurman, and the retaking of Khartum. Those most popular features of the Tattoo, the massed bands and the torchlight drill, are to be repeated with even more performers than in previous years. An amusing item will be the appearance of Jorrocks and his hounds—the canine parts taken by the Aldershot Command Draghounds—at a meet of the Handley Cross Hunt.



AN INNOVATION AT RANELAGH: THE NEW SWIMMING-POOL AT THE FAMOUS LONDON CLUB; NOW COMPLETED AND READY FOR USE.

The growing popularity of open-air bathing has been met at Ranelagh and Hurlingham, the two famous Clubs on the south-western outskirts of London, by the provision of fine swimming-pools, which are already proving an attraction to members. The pool at Ranelagh is now completed, and is surrounded by sun-bathing tanks. The Hurlingham swimming-pool, started in January

(Continued opposite.)



THE HURLINGHAM CLUB'S NEW SWIMMING-BATH: A LARGE OPEN-AIR POOL WHICH WAS OPENED EARLY THIS MONTH.

and opened early in May, is 100 ft. in length and 40 ft. in breadth, 5 ft. wider than a championship bath. It is built at the south side of the lake, and has ample accommodation for bathers, including a cocktail bar. The grass lawn at the side has been raised for the purpose of spectators. In the summer evenings the bath will be floodlit from the four corners.



THE REOPENING OF BATTLE ABBEY AFTER THE DISASTROUS FIRE IN 1931: A CLASS AT WORK; SHOWING A DOORWAY AND ALCOVES REVEALED BY THE FIRE.

Battle Abbey, Hastings, the beautiful and historic building used as a girls' school, has now been rebuilt after the fire that almost gutted it two years ago, and is to be officially reopened by the Bishop of Chichester to-day, May 27. It is of interest to note that the fire, although it destroyed so much, also resulted in several unsuspected sections being brought to light, and these, like the



THE REOPENING OF BATTLE ABBEY TO BE PERFORMED OFFICIALLY BY THE BISHOP OF CHICHESTER TO-DAY, MAY 27: AN ART CLASS IN A PART OF THE OLD BUILDING THAT USED TO BE THE MONKS' DORMITORY.

doorway and alcoves shown in the photograph on the left, have been renovated. On the other hand, priceless furniture, oak panelling, and two banners, one of them reputed to have been borne by the Conqueror's army at the Battle of Hastings, were among the lost treasures. Battle Abbey was consecrated in 1094, William having vowed to build an abbey on the spot, if victorious.

AT HOME AND ABROAD:
PICTORIAL RECORDS OF RECENT EVENTS.



THE RELEASE OF MR. GANDHI FOR A FAST ON BEHALF OF THE *HARIJAN* (UNTOUCHABLE) MOVEMENT: THE MAHATMA (CENTRE) WITH *HARIJAN* VOLUNTEERS AT POONA.
After sixteen months' imprisonment, Mr. Gandhi was released from Yeravda Prison on May 8, when an official announcement stated: "On May 1 the Government of India received the following telegram from Mr. Gandhi: 'For reasons wholly unconnected with the Government and solely connected with the *harijan* (Untouchable) movement, and in obedience to a peremptory call from within, I have to take twenty-one days' unconditional and irrevocable fast with water, soda, and



MR. GANDHI (RIGHT) AFTER THE FIRST DAY OF HIS THREE WEEKS' FAST: SPINNING ON THE *CHARKHA* AND ATTENDING TO *HARIJAN* CORRESPONDENCE.
salt, beginning at noon on May 8 and ending at noon on May 29. The fast might have commenced at once but for my being a prisoner and my anxiety . . . to avoid all possible embarrassment to the Government.' Mr. Gandhi was released in view of the objects of the fast and his attitude of mind. A Bombay doctor was summoned to Poona to attend him. It was reported on May 22 that his general condition was satisfactory.



THE PRINCE OF WALES AND HIS NEW AIR-LINER: HIS ARRIVAL IN HIS VICKERS-VIASTRA MONOPLANE FOR THE CIVIL AIR DISPLAY AT BROOKLANDS, AN EVENT ORGANISED BY THE GUILD OF AIR PILOTS AND AIR NAVIGATORS.

Soon after the Civil Air Display began at Brooklands, on May 20, the Prince of Wales arrived in his new Vickers-Viastra air-liner, a handsome twin-engined monoplane, painted silver, scarlet, and blue, piloted by Flight-Lieut. E. H. Fielden. Among those who welcomed the Prince was Captain F. E. Guest, M.P., Master of the Guild of Air Pilots and Air Navigators, which organised the display. The chief purpose of the Display, which was the second in an annual series, was to demonstrate new British types of aeroplanes, and the Prince watched many interesting events, including an interception race, with a Cierva Autogiro as winning-post.

There was also a parachute jumping contest. On May 22 the Prince left London for Cornwall, and arranged to fly from Falmouth on the 23rd or 24th, according to weather, to the Scilly Isles, which form part of his Duchy of Cornwall estates. It is ten years since his last visit to the islands. It was stated that, after attending the Royal Cornwall Agricultural Show at St. Austell on the 26th, he would return to London by air.



THE PIER PAVILION AT COLWYN BAY DESTROYED BY FIRE: A DRAMATIC PHOTOGRAPH OF THE FIRE AT ITS HEIGHT.

The pier pavilion at Colwyn Bay, the well-known Welsh seaside resort, was burnt down a few days ago. Fortunately, no one was in the pavilion at the time, and the gates were locked. This was the second pier pavilion to be destroyed by fire there since 1922. It is stated that its replacement is already being planned.



CAVALRYMEN PRACTISING AN AMUSING "ZOOLOGICAL RIDE" FOR THE ALDERSHOT SHOW: "BEARS" JUMPING A TABLE, WHILE "FROGS" LOOK ON.

We illustrate here a novel and fantastic kind of equestrian display, given by the 5th Inniskilling Dragoon Guards. They were engaged in rehearsing the entertaining "Zoological Rides" for the Aldershot Show, which has been arranged for the end of June. The "animals" which figure in it include, besides bears and frogs, a leopard, a tiger, and an ape.

LONDON ART EXHIBITIONS: NICHOLSON; WILLIAM M. ROTHENSTEIN; WEISS.

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"MRS. STAFFORD, OF PARADISE ROW."—BY WILLIAM NICHOLSON.—(Painted c. 1910; Lent by the Executors of the late Viscountess Cowdray.)



"CHAIRING THE MORRIS-DANCER."—BY WILLIAM NICHOLSON.—(Painted c. 1902.)



"LADY RIDLEY (URSULA LUTYENS); AGED SIX-TEEN."—BY WILLIAM NICHOLSON.—(Lent by Sir Edwin Lutyens, K.C.I.E., R.A.)

The three pictures here reproduced are from the Retrospective Exhibition of Paintings by William Nicholson which is being held in the Beaux Arts Gallery, Bruton Place, New Bond Street, until June 2; the very show that attracted much attention recently in Nottingham Castle Museum. There are over eighty paintings to be seen—works covering the period 1902—32. All, of course,

are of great interest; and many are of exceptional interest. To name but a few, there are "The Hill Above Harlech," painted c. 1915, which is considered by many to be the artist's finest landscape; four pictures which were owned by the late Viscountess Cowdray and have seldom been shown; and "The Hundred Jugs" (1916), lent by Liverpool.



"OLD AND NEW."—BY WILLIAM MICHAEL ROTHENSTEIN.



"END OF HARVEST."—BY WILLIAM MICHAEL ROTHENSTEIN.

The recent one-man exhibition of paintings and drawings by William Michael Rothenstein, which was held in the Brook Street Art Galleries, drew fresh attention to the work of a young artist who should go far; and, as a matter of fact, has a water-colour drawing in the present Royal Academy Exhibition. Doubtless, heredity has much to do with

[Continued opposite.]

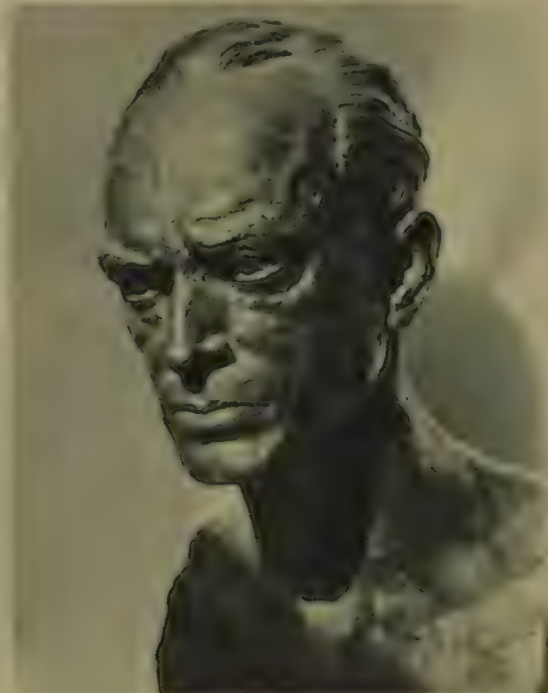
his talent: he is the younger son of Sir William Rothenstein, the distinguished artist who is the Principal of the Royal College of Art, South Kensington, a member of the Royal Fine Art Commission, and so on, and of Lady Rothenstein, who, before her marriage in 1899, was Miss Alice Mary Knewstubb, of Chelsea, and is sister to Lady Orpen.



"HEAD OF ANNA MAY WONG."—BY FELIX WEISS.



"EMIL JANNINGS IN THE RÔLE OF NERO."—BY FELIX WEISS.



"CONRAD VEIDT."—BY FELIX WEISS.

Felix Weiss, the young Austrian sculptor, has an exhibition of his work at the Warren Gallery, Maddox Street. The first copy of the head of Anna May Wong, the Chinese film-actress from America, has been acquired by the Naturhistorisches Museum, Vienna, for the Department showing outstanding types of various races. The Peking Museum has also bought a copy. The "Emil Jannings in the Rôle of Nero," here seen in plaster, stands—in bronze—in the foyer of

the Deutsches Volkstheater, Vienna. The actor will be remembered by many a fine performance, particularly the Professor in "The Blue Angel." Conrad Veidt, it will be recalled, has figured in our pages on a number of occasions—notably in the "flying platform" film, "F.P. One," and as the master crook, Zurta, in "The Rome Express." The sculptor was born in April 1907, and first won recognition in Vienna, in 1926, as the designer of a memorial group.

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A PAGE FOR COLLECTORS.

FOUR NOTABLE HORSES.

By FRANK DAVIS.

THE talk this week is all of horses, so no excuse is required for devoting this page to one or two notable animals who, by the genius of their respective portraitists, have achieved an immortality so far denied to many a winner of an important race. The serious student of art will, quite rightly, look upon this angle of approach to his darling subject with contempt, but I dare to hope that a few lovers of horses who have not yet realised how fascinating can be the pursuit will gain enough courage to search beyond the ordinary run of sporting prints and pictures for more ancient and, in many cases, superb examples of equine portraiture. They can hardly hope to acquire a drawing by Leonardo da Vinci or Pisanello, or even a print as rare as that of my Fig. 2; but a good impression of one of the Dürer prints in which horses appear, and, of course, innumerable little pictures by the seventeenth-century Dutch masters, are by no means unobtainable, and at a reasonable price. In very few, indeed, is the horse the centre of the scene: owners did not send for a painter to do their favourite animal's portrait, as was the habit of the prosperous English



1. A HORSE BY AN ARTIST WHO WORKED IN DÜRER'S STUDIO: AN ANIMAL—DRAWN BY H. BALDUNG—WHICH, PERHAPS, SUFFERS BY BEING TOO GRAVELY STATUESQUE AND OBVIOUSLY CLASSICAL IN ORIGIN.

eyes will find him too short in the head; but here again the artist, I think, represents not just a

horse, but a creature endowed with something more than the capacity for obedience. Dürer was, of course, incomparably greater than an animal painter as such; yet one of his many excellencies was just this ability to immortalise birds and beasts, so that we feel that here are not specimens of dumb creatures, but individual animals whose muscular forms he had studied profoundly and whose natures he thoroughly understood. Only the keenest observation and sympathy can account for his extraordinary success in what was, for him, but an incidental group in a

magnificent composition. The date of this plate is 1502.

Perhaps the high quality both of Dürer's technique and of his sympathy for his models can be best illustrated by taking another famous horse by Hans Baldung, who worked in Dürer's studio. This is, on its own merits, an exceptionally fine piece of work, and the print of which it forms a part is eminently desirable; but I think that the horseman will agree with me when I suggest that this beast is by a man who knew sculpture, who understood the achievements of other artists, but did not possess any great feeling for horses

as such. One gets the impression that he obtained his model from an equestrian statue in Italy, and not from direct observation of nature. That does not imply poor workmanship, but that he was more concerned with noble classical forms than with a more intimate rendering. There is in it every excellence but the impassioned subtlety of a very great artist and nature-lover. Finally, and by way of contrast, I illustrate a painting by A. Van de Velde (Fig. 3), which was dispersed at the Stroganoff sale by the firm of Lepke in 1931. As I have pointed out already, it is unusual to find a picture in which a horse is the centre of interest: in this delightful painting, the well-bred little grey beneath the tree is so important that, but for him, the whole composition would fall to pieces—indeed, without him there would be no picture.

It is to be doubted whether the seventeenth-century Dutchman ever saw Dürer's print, though it is, of course, by no means impossible; but I cannot help feeling that in this case, and in a different medium, he has got very near to the spirit in which the "St. Eustace" animal was conceived in Dürer's mind.

Animal portraiture can be a very subtle matter. It is possible to be merely photographic (one or two of our own sporting artists are little better than glorified photographers), and it is also possible to be painfully sentimental, like Landseer. It must be, on occasion, desperately easy to endow a dumb creature with an intelligence he does not, and never can, possess; on the other hand, what intelligence a horse does happen to have is not to be rendered by a mere exact knowledge of anatomy. These four creatures are put forward as uncommonly pleasant examples of what has been achieved in the distant past. I find it difficult to persuade myself that Dürer's version at least has since been equalled; and finally I must draw attention to one other point—the extraordinary detail with which the trappings and harness are rendered.



2. A HORSE OF THE END OF THE FIFTEENTH CENTURY, REPRESENTED WITH EXTRAORDINARY VIGOUR, IN SPITE OF SOME ANATOMICAL SINGULARITIES: A SPIRITED "ST. GEORGE AND THE DRAGON" EXECUTED BY THE "MASTER J. A. OF ZWOLLE"; PROBABLY BETWEEN 1480 AND 1490.

This very rare print, it may be observed, figured in a sale arranged by Messrs. Boerner, of Leipzig, for May 22 of this year.



3. A HORSE MAGNIFICENTLY PORTRAYED AT A TIME WHEN IT WAS RARE, IF NOT UNIQUE, FOR THE ANIMAL ITSELF TO BE THE CENTRE OF THE COMPOSITION: A PAINTING BY VAN DE VELDE WHICH WAS DISPERSED AT THE STROGANOFF SALE BY LEPKE IN 1931.

squire of about 1775: but those that do appear as incidentals are interesting creatures, often observed with a keen eye for their finer points, and well worth the attention of a knowledgeable horse-master.

Of these early renderings of equine anatomy, one of the most masterly, and certainly one of the most amusing, is that of the horse of St. George in the fine print made about the years 1480-1490 in the little Dutch town of Zwolle by the unknown master who signed his work "J. A." (Fig. 2). As a design, this print is magnificent: horse-lovers will note at once that the animal's forelegs are inadequate, not to say odd; I think, too, one may cavil at the muscles of the neck, at the set of the shoulders, and the exaggerated arch of the back: none the less, a noble



4. A HORSE THAT FORMS PART OF A VERY FAMILIAR PRINT BY DÜRER—HIS "ST. EUSTACE" (1502): A BEAST WHICH HAS BEEN OBSERVED WITH SYMPATHY AND REPRESENTED WITH WONDERFUL DELICACY, DOWN TO THE MINUTE DETAILS OF ITS HARNESS AND TRAPPINGS, AND THE PATTERN OF THE NAILS IN ITS HOOFES!

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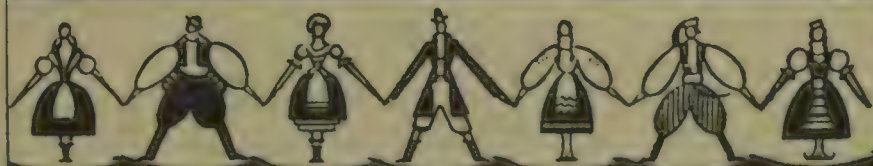
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

IT is to be hoped that the reduction in the price of petrol which took place recently will encourage car-owners to make full use of their vehicles, and increase their annual mileage. There is no cheaper method of transport to-day than by motor-vehicle, provided the driver of a car keeps to a moderate speed. High speeds cost extra money, as has often been demonstrated in various trials and races. Steady driving at a reasonable pace is truly economical, as was well illustrated recently by a Hillman Minx saloon. This car was entered for an R.A.C. observed trial to see how far it could travel on an expenditure of £5 for fuel and general upkeep on the road. A certificate issued by the R.A.C. states that this car covered a distance of 2634 miles over a large portion of England and Scotland. The same journey by railroad would have cost, in tickets for the four persons carried on the car, a sum of £39, at the reduced third-class rate of 1d. per mile. Any kind of petrol obtainable *en route* was used, so no particular brand or grade can claim special merits for the performance, but the oil recommended by the makers for this car was used throughout the trial.

It is here that the moral of this trial shows itself. Motorists may play about with various types of petrol without risking much damage to working parts, but if they want their cars to give the best service, they must be sure to use the best grade of oil always. Lubrication is still the keynote of success or failure of the motor-carriage, and always will be. Unless the engine is properly lubricated, and the gear-box and chassis as well, trouble caused by undue wear is sure to happen. Therefore, do not buy so-called cheap oil. The best oil is the most economical lubricant in the long run. In this instance, the Hillman Minx, weighing 22½ cwt., averaged 36½ miles per gallon of petrol, and 2480 miles per gallon of Castrol XL, as stated in the certificate. Also, no fancy speeding was indulged in.

Open Sports
Cars are
Fashionable.

The wheel of fashion is now turning to the open touring type of coachwork, in place of the closed saloon, especially in certain models

much favoured by the present younger generation of drivers. Personally, I am glad to see these girls and boys driving in smart "sports" cars, with open touring bodies, getting the full benefit of the breezes of the good fresh air, uncontaminated with possible germs

or fumes of the unventilated closed carriage. And it must not be taken for granted that it is only the youngsters who like sports cars. When visiting the excellent display of special coachwork in the Orchard Street showrooms of Pass and Joyce, Ltd., I saw a fine open two-seater (with dickey) on a 40-50-h.p. Rolls-Royce chassis, the acme of comfort and elegance. This open car had been sold to a middle-aged motorist who still preferred this type of coachwork provided with an adequate hood to the closed carriage. Here also is displayed the latest open touring model, the new Austin "sports" tourer on the "twelve-six" chassis. This four-seater tourer is an open car indeed, and I should want side wings fitted on the front screen for my use, as these shoot the cross winds away. This new model, listed at £268, has low, rakish lines, quite comfortable bucket seats in front, and the rear seats have a dividing arm as well as side arm-rests. The chassis is lower than the standard "Twelve-Six" Austin car, though the engine is basically the same smooth-running six-cylinder 13.9-h.p. unit with its compression ratio raised to 7 to 1, and the valve-lift increased by fitting a special camshaft. The result is excellent acceleration and much increased maximum speed from the 40-b.h.p. now developed by this engine. The special frame is very rigid, stiffened by cross sections, three of the latter passing under the propeller shaft, due to the dropped centre side members to give a low body mounting position. The passenger load is thus carried four inches lower than in the standard model. This gives this new Austin Sports "Twelve-Six" a high degree of stability on the road at all speeds.

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THE WORLD OF MUSIC.

THE CLOSING OF THE GERMAN OPERA SEASON.

WITH the production of "Tristan und Isolde" and "Parsifal," the season of German opera at Covent Garden draws to its conclusion. The first performance of "Tristan" was notable for the appearance of a new dramatic soprano, Mme. Trundt, who flew from Cologne at short notice to take the place of Frida Leider, who was indisposed. The newcomer proved herself to be an excellent artist, and the performance was on a high level, with Melchior and Maria Olszewska in their accustomed parts. The production of "Parsifal" was one of the finest I have ever heard anywhere. The splendid singing of Alexander Kipnis made even the discursive disquisitions of that notorious super-bore of opera, Gurnemann, not only tolerable but actually enjoyable. This is an almost incredible feat, and it shows what a gifted and well-equipped artist may do with a part which, in itself, seems quite impossible. As for Friedrich Schorr's Amfortas, it was as near perfection as any singer is ever likely to achieve. The beauty of his voice, its exquisite phrasing and shading, and the range of his tone-colour are all quite exceptional. Also, he is a splendid actor, and the combination of his histrionic and vocal gifts makes an unforgettable impression.

The Parsifal of Fritz Wolff was very pleasing. His demeanour was simple, frank, and convincing, and he has a more youthful and ingenuous presence than most Wagnerian tenors. The episode with the swan in the first act was much better stage-managed than usual. We did not have the usual ridiculous goose attached to a string flying across the stage, but I think, when the corpse of the swan is brought on, it might have a more natural appearance, and not look as if it had been specially trussed for the occasion. The Kundry of Gertrud Rünger was a fine achievement, and she must be considered as one of the best Kundrys of the day. The minor parts were well sung and the choruses admirable. Covent Garden fortunately possesses a fine scene in the Byzantine style which serves perfectly for the Hall of the Grail in the first and last acts, and the highly ritualistic scenes in these acts were made as impressive as possible by their setting, and also, I considered, by the stage management, which was excellent.

[Continued overleaf.]

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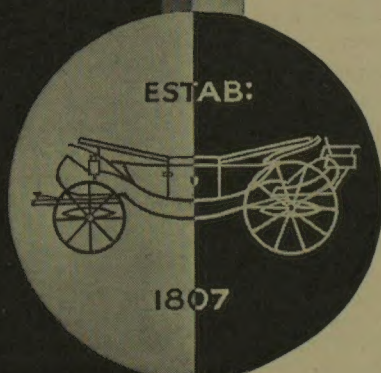
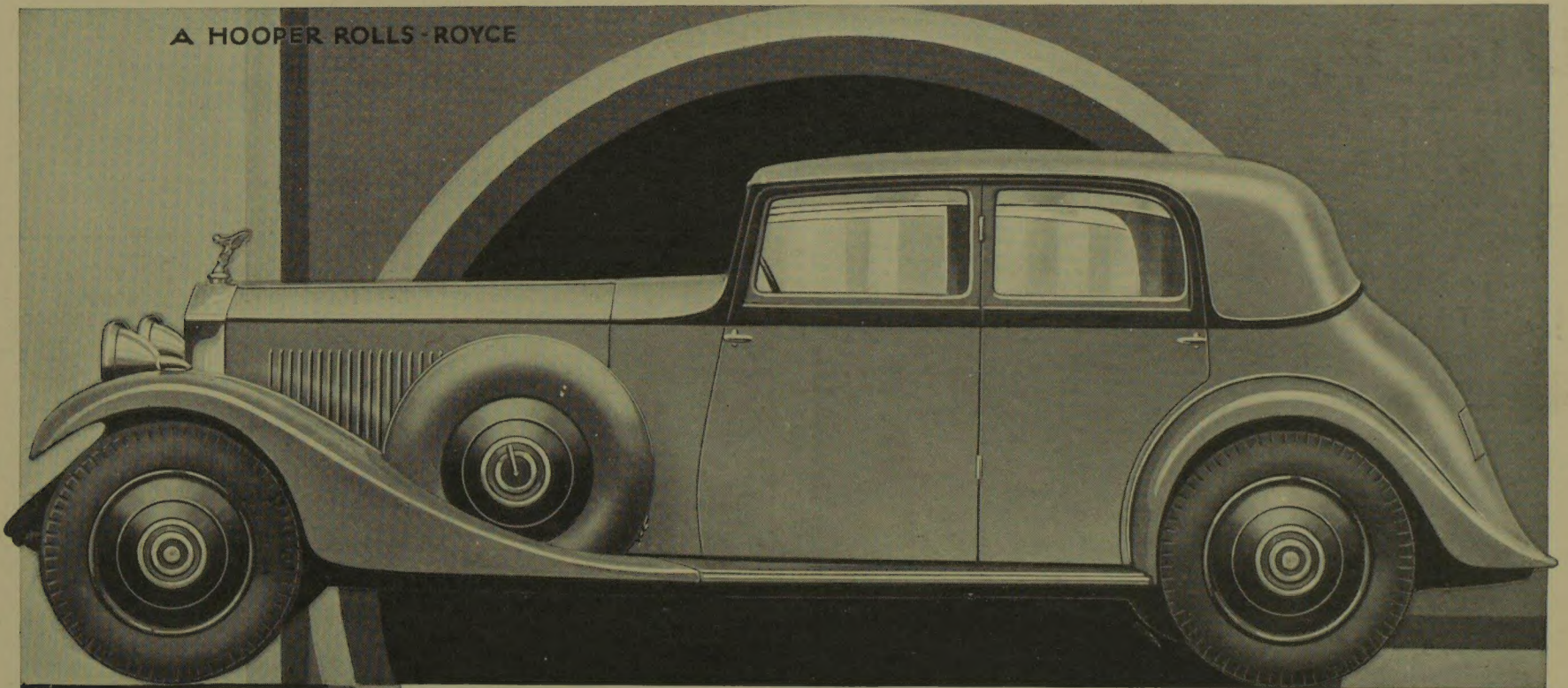
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Continued.]

The playing of the orchestra under Robert Heger in "Parsifal" was on a very high level. Heger is a fine Wagnerian conductor, and I think that his performances this year—particularly of "Die Walküre" and "Parsifal"—have been on an exceptionally high level. In fact, I think we are seeing now the zenith of Wagnerian opera. We are enjoying the last fruits of the great Wagnerian tradition, and it is very unlikely that there will be in the next fifty years such an assembly of fine actors and singers as in the present German company. It is difficult to conceive finer casts than those of the present year, for it is hardly probable that in the future artists of the calibre of Lotte Lehmann, Frida Leider, Maria Olszewska, Friedrich Schorr, and Alexander Kipnis will be found singing together and sharing the same tradition.

THE RETURN OF KOUSSEVITZKY.

The second week of the London Music Festival, beginning on May 17, was notable for the return to London, after an absence of about eight years, of one of the finest of living conductors, Serge Koussevitzky, now the conductor of the Boston Symphony Orchestra. Koussevitzky was engaged for three concerts, two of which have already been given at the time I am writing. He has come back to find vastly changed conditions in musical London. When he was last here, there was no orchestra in London to compare either with the B.B.C. Symphony Orchestra, which he is conducting, or with the new London Philharmonic Orchestra, which is at present functioning at the opera season at Covent Garden.

At the first concert, we soon discovered that Koussevitzky has lost none of his old magic, while it seems to me that there is an added ripeness and mastery in his conducting. It was not until the last movement of Tchaikovsky's Fifth Symphony that he was able to show an astonished audience what he and our B.B.C. Orchestra are capable of doing. This was truly a hair-raising performance, but a perfectly legitimate one, for there can be no doubt that this is how Tchaikovsky conceived his music, only it needs a Koussevitzky to realise it in a performance.

What a revelation it is to us, when we are in danger of getting into a state of perhaps smug satisfaction with our standards, to have such musicians as Artur Schnabel and Serge Koussevitzky come along and

make the scales fall from our eyes, so that our horizons are suddenly extended and new possibilities appear before us! The B.B.C. has done music a service by this London Festival, by its memorable performances of Brahms's symphonies under Dr. Boult, and by bringing to us once more musicians of such rare calibre as Schnabel and Koussevitzky.—W. J. TURNER.

THE PLAYHOUSES.

"MUSIC IN THE AIR," AT HIS MAJESTY'S.

SAVE for two dull patches in the second act, which have doubtless been rectified by this time, this is delightful entertainment. The book is slight enough, but the songs arise naturally from the situations, which is a welcome change from the ordinary musical comedy, in which numbers are interpolated with ruthless disregard for appropriateness. The hero and heroine are author and leading lady respectively, and, as most of the scenes are laid in a theatrical manager's office or behind the scenes, they are free to embark on duets with some pretence at realism. The story is a simple but sufficient one. A village lad and lass pay a visit to Munich, where the lass is desired by the author, who engages her as the heroine in his forthcoming operette. The lad is lured away from his own true love by the leading lady. An original touch is when the village maiden is found, at the dress rehearsal, to lack personality and to be too much an amateur for the rôle; so she returns home disillusioned with her former sweetheart, leaving the leading lady and the author in each other's arms. This "musical adventure" has colour, movement, sufficient wit, and a sparkling score by Jerome Kern. It is, in addition, perfectly cast. Miss Mary Ellis, who has already shown us her great ability as an actress, now discloses a magnificent singing voice. Not since the days when Miss Marie Tempest graced the musical-comedy stage has London seen an actress so gifted both as an actress and a vocalist. Mr. Arthur Margetson scores as the dramatist, and Miss Eve Lister, Mr. Bruce Carfax, Mr. Horace Hodges, Mr. C. V. France, Mr. Herbert Ross, and a group of talented players too numerous to mention individually give fine performances.

"THE LATE CHRISTOPHER BEAN," AT THE ST. JAMES'S.

This is a comedy in which scenes of wild farce intermingle with those of the tenderest sentiment, yet there is never a sense of incongruity. For this, credit must be given to Mr. Gilbert Miller, as producer; to the team work of the entire company; but mainly to Mr. Emlyn Williams, whose adaptation of "Prenez Garde à la Peinture" is so cleverly done that it is almost impossible to believe it was originally a French play. The plot itself is decidedly farcical. The late Christopher Bean was a drunken artist who died in the direst want, leaving behind him a collection of paintings so little thought of that his benefactor, Dr. Haggett, utilised some of them for roofing a chicken-run. Years after Bean's death, his genius is recognised by a celebrated art critic, and extracts from his letters to a friend, together with reproductions of such paintings as can be traced, appear in an art magazine; with the result that two art dealers suddenly descend upon Dr. Haggett, seeking to buy what pictures he possesses. The attempts of the two dealers to "double-cross" each other, and the transformation of the doctor from a poor but contented soul into a mercenary trickster who, in his turn, tries to swindle his Welsh maid, Gwenny, who is the real owner of the paintings, are pure farce. But farce with a difference, for Mr. Cedric Hardwicke makes a human as well as amusing figure of the medical practitioner, while Miss Edith Evans's portrayal of a simple-minded domestic servant who loved the dead man is one of the most beautiful things she has yet done. Miss Louise Hampton, Miss Nadine March, Mr. Robert Holmes—indeed, every member of the company—give magnificent performances.

With reference to the drawing of Rugby School published in our issue of May 13, the date given there of the foundation of the school, namely, 1574, has been challenged by certain of our readers. We wish to state, in explanation, that the will of the founder, Lawrence Sherriffe, was dated 1567 (as also mentioned in our issue of May 13); but that the first school was not opened till several years later. In view of the incompleteness of the early records, this precise date is hard to determine; it may have been 1572 or 1574.

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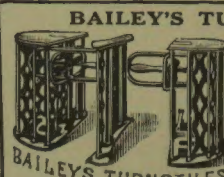
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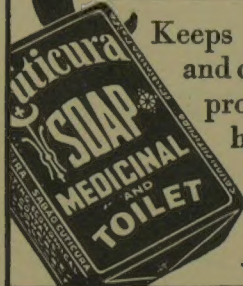
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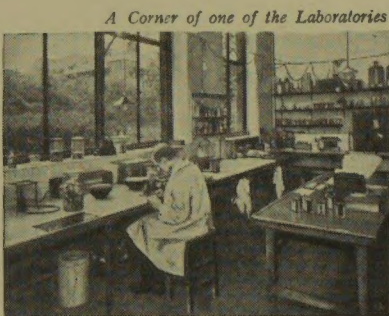
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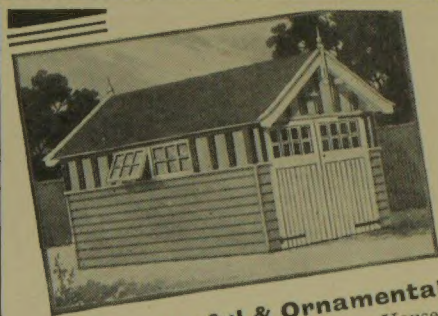
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